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DEVOTED TO MUSIC AND THE MUSIC TRADES

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MME. CHRISTINE DOSSERT.

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During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

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Georges Bizet,
John A. Brockhoven,
Edgar H. Sherwood,
Ponchielli,
Edith Edwards,
Pauline L'Allemand,
Verdi.

Very evidently Mr. Krehbiel has not heard the performance of our Oratorio Society.

Evidently the writer of this squib has not been at the Cincinnati Festival; or else, if not too much biased in favor of his native town, he might perhaps have agreed with H. E. Krehbiel's judgment, just as did Henry T. Finck, of the *Evening Post*, and the musical editor of this journal. The last-named, after attending a festival performance in Baltimore in May, 1883, gave his opinion of Fritz Fincke's conducting in the outspoken manner for which this journal is noted. He also spoke of the good material that the Baltimore chorus is composed of. But what does the best of material amount to if it is poorly or ineffectively guided?

THE LISZT QUESTION.

THOUGH usually we find nothing to quote from the musical columns of our esteemed contemporary, the *Buffalo Courier*, as the news it contains is mostly taken bodily out of THE MUSICAL COURIER (mention of the source, however, being invariably omitted), in one of its recent issues the paper has the following indorsement of our standpoint in the Liszt question:

The *Courier's* article upon the Abbé Liszt and his ability as a composer appeared before the Satter papers that are attracting such attention. Very fortunately the record of the opinion expressed in this column was on file, so that there was no occasion to borrow the Satter ideas. The criticisms upon the position taken by the *Courier* are very complacently borne, knowing, as we do, that the world of educated, studious musicians perfectly agree in the estimate of Liszt's powers as a composer.

Of the articles that have appeared in THE MUSICAL COURIER lately in defence of Liszt against Satter's powerful and original attacks, Constantin Sternberg's was undoubtedly the best, although it shows more sentimentality than sound logic and is written a trifle too much from the mere pianist's standpoint. What a tremendous composer Chopin would have been, had he been born to think for orchestra or even educated up to writing for it! Yet the world of musicians will never fully appreciate the greatness of Chopin, for the very reason that his powers were limited to that limited instrument, the piano. A musician like Sternberg, however, though he be a pianist, should not judge a composer from the mere pianistic point of view, but leave that to people who are pianists without being musicians.

Jerome Hopkins's article is eccentric like its author, who says:

"Liszt has at least atoned for youthful and mature lapses by two most extraordinary achievements, practical and psychological:

- I. The resignation and reformation of a dissolute life.
- II. The voluntary abdication of the applause as well as of the emoluments of public playing, in which he was confessedly supreme."

The former of these assertions, according to all accounts of Liszt's private life, is absolutely untrue, or at least only so in a modified sense, as old age, according to Cicero, puts a limit to some habits of life. And as for the "voluntary abdication of applause as well as of the emoluments of public playing," this is also to be brought home to the same general law. Liszt is too vain and ambitious a man to still play or want to play before the public when he knows that his technical powers are gone. The abdication in both instances, therefore, was not quite as voluntary as Jerome Hopkins would like us to believe. The works he mentions as Liszt's greatest are just as erratically chosen, as one might have expected from Mr. Hopkins. He mentions, of the piano works, the Twelfth Rhapsody, the Paraphrases on Schubert's songs and on Gounod's and Wagner's themes, and thereby proves exactly what Satter insisted on in the first place, namely, that Liszt is one of the most skillful of adapters without being the inventor of an original idea. As for the enumeration of the "Hunnenschlacht" and "On the Mountain," among the great orchestral works, we pity the musical taste, or rather absence thereof, in anyone thus thinking.

Our friend W. Edward Heimendahl's letter was somewhat of a surprise to us, as it does not seem to correspond exactly with the impression we had of his estimate of Liszt as a composer. However, this opinion cannot possibly be so very high, if, as the greatest merits he can point out for Liszt, he only says: "Liszt's ideas may not strike me as original, and his working out of them sometimes mechanical (compare the two editions 'Etudes' and 'Grandes Etudes'), his themes may not be broad enough to effectively portray the often great ideas he wanted to illustrate, yet I cannot help admiring the unbounded enthusiasm which often befel him while at work. We must also not forget that he was the inventor of the symphonic poem, a form which has been adopted by composers of all colors—an ample proof of its necessity and practicability."

This is very faint praise, indeed, for "unbounded enthusiasm" is, after all, not equal to the capacity for

creating, and the invention of a new form goes for little if the contents are not adequate to its beauty or merits; or else a fine-looking pudding of elegant, new form would needs be also a well-tasting one, which our friend W. Edward will agree with us is not always the case. And yet he knows as well as our readers do, that after all the proof of the pudding lies in the eating thereof.

TITLE OR NO TITLE.

OUR esteemed contributor, Mr. Edward Irenæus Stevenson, has an editorial in a recent issue of the *Independent*, which, in most graceful and amiable language, requests the "establishment of some sensible and artistic uniformity in the proper prefixes to the names of artists." The idea suggested by Mr. Stevenson was carried out by THE MUSICAL COURIER to some extent for the past season or two by doing away with anything like the usual title of Herr, Signor, Monsieur or Mr. in the case of gentlemen artists, but in the case of ladies we still adhered to the customary Fri., Mlle., Frau, Signora or Signorina, according to the singer's nationality. If Mr. Stevenson's plan, as suggested in the following lines, would be generally adopted, the readers would perhaps lose through it the information about the artist's nationality as conveyed in the prefix, but a literary uniformity of style would be gained which would seem quite acceptable and it would do away with the frequently heard mispronunciation by Americans of such foreign prefixes as Herr or Monsieur or Fräulein.

The following are Mr. Stevenson's ideas on the subject:

A few musical editors and critics have lately asked themselves and each other whether it will not be practicable before the season of 1886-7 to establish some sensible and artistic uniformity in giving to artists, before the New York public, their proper prefixes of courtesy—in the vernacular. A good deal of distaste over the present amusingly polyglot styling has been admitted, and the wish more than once expressed that the custom could be brought into a certain uniformity. Can any good cause be shown for the use of the melange of Signor and Signora and Signorina, Herr, Frau and Fräulein, Monsieur, Madame and Mademoiselle, and all their appropriate changes in the plural—rather than the plain and civil English equivalent of Mr., Mrs., Miss and Master, or the cosmopolitan Madame? If there is, we should be glad to know. It is not a point on which singers are apt to be inconveniently sensitive, however ardent their patriotism. It is really one in which they have no concern. By striving to be precise and elegant we have become a thought pedantic, and have also given to type-setters and proof-readers and readers of the papers an unnecessary burden. When Mr. John Smith, the accomplished pianist, goes to Germany he becomes Herr Smith. During his Italian tour the press comments on him as Signor Smith. In France the playing of one of Brassin's fantasies on Wagnerian themes brings down the vengeance of the Paris critic upon M. Smith's performances. Why may not we be equally consistent here, in New York City? The fashion of the unadapted foreign prefix in alluding to musicians in some sense identified with this city's seasons, and continually before our public during extended engagements, obtains nowhere so strongly as in this city and in London. From London, in fact, we got it, long, long ago. The modern excuse that it is English, we know, has nothing to do with the case. The foreign prefixes, too, especially in Italian and French, have lost to a quite ridiculous degree their real significance as an evidence of nationality. We all know that.

Of course, at first, the holding to the rule of prefixes in our own tongue, when commenting upon local performances will appear a trifle novel to many readers. It is somewhat in deference to such novelty, and at the expense of strict consistency, that we would permit the retaining of Madame as an alternate for Madam and Mrs. This last abbreviation, applied to foreigners, has an effect still too unfamiliar to be graceful. We believe that in time this notion will pass away. Madame has really ceased, as we have said, to be mere French, and is of general acceptance in English and the rest of the tongues of civilization. Mademoiselle, like the Chinese, had better go, semi-naturalized word though it be. We are not likely to be so much concerned in this city with Italian singers as of old. To the German names, our homely English styling adapts itself harmoniously. Taking it altogether, however, does not Mr. Albert Stritt, Mr. Antonio Galassi, Mr. Del Puente and Mr. Arditi; Miss Brandt and Mrs. Augusta Krauss, Madam (or, if you will Madame) Fursch-Madi, Mr. Musin, Mr. Max Alvary and Mrs. or Madam Amalia Friedrich-Materna, seem speech polite and definite withal? It so appears to us. The peculiar conditions of musical art in this country at present and our dependence upon European talent in art for further advancement—which talent is collected from all the corners of the Continent—especially suggest the doing away with a custom of which, while it has a certain superficial claim, we have become observant to an almost unique extent. The *Independent* is far from stirring up whims and fashions in art, or practices therewith connected; but its musical column will be glad to find other journals laying aside a long servitude which has nothing sufficient in its favor. In the autumn, with the resumption of this column of criticism, its motto will be like the jolly hermit, Friar Tuck, when Richard asked him what language he chose for a ballad: "Down-right English, Sir Knight, and down-right English only shall be sung in this cell!"

—Music played quite a part in the 250th anniversary celebration of the city of Springfield, Mass., which occurred last week. On Wednesday, the second day of the festivities, the school children gathered in full force at Court-sq., at nine o'clock in the morning to take part in the grand concert in which they shared jointly with Gartland's Tenth Regiment Band, of Albany, N. Y.; Colt's Band, of Hartford; Little's Band, of this city, and the First Regiment Drum, Fife and Bugle Corps, of Boston. The concert opened with the "Puritan Pioneer's Grand March," composed by E. B. Phelps, of Springfield, Mass., but now for many years a resident of Brooklyn, N. Y. The school children, under the direction of Frederick Zeichtman, sang several selections, among them a "Pioneer Hymn," composed by E. B. Phelps; "The Star Spangled Banner" and "America." The children sang with excellent precision, owing to the result of careful and intelligent drill, and as their clear, childish voices rang out in the autumnal air a thrill of emotion transformed the gathering into a group of ecstatic listeners which not even the martial strains of the numerous bands could overshadow.

OUR esteemed contemporary the *Baltimore American* has the following editorial paragraph:

Mr. H. E. Krehbiel, a well-known musical critic, of New York, declares that choral music in the East has suffered a serious retrogression, and that Cincinnati furnishes better chorus singing than any of the Eastern cities.

Toronto's Musical Festival.

ON June 15, 16 and 17, the city of Toronto will join the ranks of those cities which have shown themselves centres of art, culture and enterprise. A monster musical festival will be held during those days, consisting of one matinee and three evening concerts. It is owing to the energy of Mr. F. H. Torrington, for many years conductor of the Toronto Philharmonic Society, that this great musical event has been organized. An association has been formed of representative citizens of Toronto, of which Mr. George Gooderham is honorary president: Mr. Samuel Nordheimer, president; Messrs. James B. Boustead, J. Herbert Mason and Philip Jacobi, vice-presidents; Mr. James McGee, treasurer, and Mr. John Earls, honorary secretary. The public spirit and energy of these gentlemen has resulted in a guarantee fund of \$25,000 being raised, and in the arrangement of programs which have not been excelled in any of the large cities of the United States.

The immense rink of the Caledonia Curling Club, on Mutual street, has been rented for the festival concerts, which will be given by a chorus of a thousand voices, selected from over twelve hundred applicants, assisted by an orchestra of one hundred musicians, selected in Canada and the United States, while at one of the concerts a chorus of twelve hundred children, selected from the public and separate schools, will be the chief attraction. These choruses have been in active and enthusiastic rehearsal for the past four months, and have reached a degree of efficiency which augurs well for the artistic success of the festival.

The array of solo talent is no less imposing. Contracts have been made with Fräulein Lilli Lehmann, soprano of the Metropolitan Opera House; Mrs. E. Aline Osgood, of Philadelphia, and Mrs. Gertrude Luther, of Buffalo, ladies who stand in the front rank of oratorio sopranos in America; Miss Agnes Huntington, of New York; Mr. Albert L. King, New York; Mr. Max Heinrich, baritone, and Mr. D. M. Babcock, basso.

In addition to these celebrated vocalists, the following instrumentalists have been engaged: Herr Otto Bendix, Boston, pianist; Mme. Chatterton-Bohrer, Chicago, harpiste; Mr. Frederic Archer, New York, organist; and Herr Henry Jacobsohn, the celebrated violinist.

The concerts will embrace: Tuesday evening, June 15, Gounod's "Mors et Vita;" Wednesday afternoon, June 16, Festival Matinee, consisting of vocal and instrumental selections; Wednesday evening, June 16, Handel's oratorio, "Israel in Egypt;" Tuesday evening, June 17, Children's Festival Jubilee and Miscellaneous Concert.

Mme. Szarvady.

CURIOUS EXTRACT FROM A PARIS LETTER TO THE LONDON "TRUTH."

I SAW a few days ago a letter from the pianiste Mme. Szarvady, who is now in London, to her daughter Linette. It contained a description of a visit to Osborne, whither the Queen had invited her, as she did in the life of the Prince Consort, to go and play the piano before her. The letter was not intended for publication, but I really do not see why it should not be published, as it does honor both to the good feeling of the writer and to the Queen, who, when she saw by the papers that Mme. Szarvady was in London, at once caused her to be sought out and arranged that the Queen's messenger should take her down to the Isle of Wight. The pianiste was given a reserved compartment, and the gentleman who escorted her occupied another, but whenever the train stopped he came to ask in what way he could be of service to the widow of Kossuth's friend and associate. At Southampton he took her to an hotel to rest an hour, while awaiting the Elfin, which was to take them across to East Cowes. The passage was charming, the weather being very fine. Mme. Szarvady, who has dropped down from a large fortune to be obliged to make use of her talents as a musical professor, was greatly cheered by the loveliness of the prospect and the kind attentions of which she was the object. One of the Queen's carriages was waiting at the landing-place to take her to Osborne House.

When last there, thirty years ago, the plantations were young, and the Prince Consort was still busy laying out the grounds. She was astonished at their beauty the other day. They much more than fulfilled the promise they formerly gave. When she got to the house she was taken to a room in the Queen's suite, where she was introduced to Lady Churchill and Sir Henry Ponsonby. Tea was served for her, and then they left her to attend the Queen in her carriage-riding. Mme. Szarvady was terribly afraid that her "black gown, trimmed with jet," was not sufficiently dressy when she saw what the ladies wore in the evening; but Lady Churchill assured her that it was just the right thing. At nine she was summoned to the royal drawing-room. The Queen perhaps noticed that she looked tired, anxious and nervous, or had heard that she had had reverses of fortune, for she advanced to meet her with a cordiality that at once cheered her up, and spoke in the kindest manner to her in German, which tongue she remembered was the native one of the distinguished pianiste in question. She then took her and introduced her to the Princess Beatrice, who shook hands with her.

The pianoforte program was an "Étude by Schumann," "Two Études and a Waltz by Chopin," two sonatas of Scarlatti, which which were played for old-times' sake, as were also the "Variations de Rameau," the Erl-König of Schubert, a concerto of Liszt, and two Hungarian dances of Brahms. "I played and and played all the time up to near midnight," says Mme. Szarvady.

dy; "and I can't say how I was overwhelmed with the goodness of the Queen. If she had not been so kind, and shown herself so appreciative, I must have broken down, for I was dreadfully tired and the loneliness of London had depressed me. Her invitation was like help coming to a lost traveler in a wilderness. She did not lose a moment in sending it. When I had done playing she asked me whether I should remain some time in London, and put other kind questions. I don't know exactly how I answered and perhaps did not reply just as I should have done. I was glad to hear the next morning that she had greatly enjoyed the music. I missed the Prince, who had, I think, the finest musical organization of anyone I ever knew. The Princess Beatrice is like what the Queen was. It seemed to me sad that 'the royal children' I remember standing round the piano when I used to play long ago at Osborne are middle-aged and some of them grandparents. Life is a curious mingling of dream and harsh reality. What's dreamlike in it makes what's real so painful!"

New Music.

New Songs by Sebastian B. Schlesinger.

Published by Carl Prüfer, Boston: Op. 10, "Longing," op. 11, "Once at the Angelus," "I Think of Thee," "Agnes," "O Ye Voices Gaze," "O Come to Me."

Published by Stanley Lucas, Weber & Co., London: Op. 14, "Requiescat," "I Once had a Sweet Little Doll, Dears," "Mother, Oh Sing Me to Rest," op. 15, "The Broken Flower."

Published by E. Schuberth & Co., New York: Op. 15, "The Buried Flower," op. 17, "Sing to Me some Homely Ballad."

Published by Oliver Ditson & Co., Boston: Op. 19, "Ave Maria," Published by E. Schuberth & Co., New York: Op. 20, "Shadows," op. 21, "I Would we had not Met Again."

Published by Oliver Ditson & Co., Boston: Op. 22, "I Shall Return Again," "The Answer," op. 23, "Maidens Who Laughed Thro' the Vines."

Published by E. Schuberth & Co., New York: Op. 24, "The Lost Word," "A Valentine."

In his earlier published productions—about twenty songs—Mr. Schlesinger showed the musical taste and feeling of a cultivated amateur of means and leisure, familiar with the best models, such as Mendelssohn, Schumann, Robert Franz, &c., with a clear inventive faculty and considerable skill in harmony and treatment. The songs acquired some popularity in refined social circles, and even elicited compliments from men like Franz and Max Bruch. He has since added largely to the list, and we may say in general at the outset that the new songs show a decided progress in the technical art of composition, in the *savoir faire* of music, whatever may be thought of the originality, the beauty and importance of his musical ideas, or of the question whether each and every song has sprung from a sincere creative motive and vindicates its *raison d'être*.

Looking through this whole list of songs, we find some traits greatly to the composer's credit. In the first place, an avoidance of stale commonplace, of shallow sentimentalism and cheap pathos, as well as of extravagance, false ornament and mere effect. Not in vain has he made himself familiar, as we have said already, with good models.

In the next place, a carefully studied and refined accompaniment, commonly chaste and natural, and yet occasionally too far-fetched, adventuring into strange, remote tonality, perplexing to the ear and mind.

As a rule, he is at his best when he is simplest. There is a certain naïveté in some of the songs which is quite charming. The most ambitious efforts, generally, are the most doubtful. And there is sometimes an appearance of being written to order, thought out painfully and drily, as if to gratify someone's partiality for certain rhymes and verses, or to return compliment for compliment to some attractive friend.

We have already noted a tendency to monotonous recitation, or declamation, intoning (as it were) a whole line of poetry on a single note, after an ancient ballad style—or after a modern, perhaps Wagnerian fashion—and consequently a corresponding infrequency of positive, spontaneous, varying tunes or melodies. This implies the absence of any very individual imaginative style,—the unfailing charm of heaven-born fresh wild-flowers of song, such as spring up unbidden at the feet of the Mozarts, Webers, Schuberts, Schumanns, Franz, and the like. And yet these songs, if they show no pronounced originality or rare imaginative gift—what Beethoven called in Schubert "the divine spark"—do on the whole aim high, are free from triviality, from conscious trick of popularity, and are worthy of attention from serious lovers of music as art in a high sense, while they have already (many of them at least) found hearty welcome in refined musical circles.

Two good qualities they all have, which deserve mentioning with praise. First, a considerate regard for the convenience of the average compass of the human voice; the melody is always kept within a moderate range of tones. Secondly, a studied closeness to the words; an art by no means easy, but commended by example of all the really great masters of song-writing. On the other hand, while the practice is so excellent, it accounts at the same time here perhaps in some degree for so much of the ballad-like monotony to which we have alluded. Comparing these with Mr. Schlesinger's earlier songs, we recognize a marked progress in the technical art of composition, in musical treatment, in the easy handling of his tools—what we have called the *savoir faire* of song production. The gain seems more in this respect than in the ideal content (*Inhalt*) of his work. He writes perhaps too easily, sometimes from too faint an inward calling, and he publishes too willingly. But he has no reason to feel discouraged. Evidences of talent, of productive faculty, are scattered all along his course. Let him bravely persevere, producing steadily, publishing at prudent intervals, and probably, now that

he has such easy mastery of means, the next phase of his work will be one of greater wealth and beauty of original conceptions; musical ideas will spring up fresh and willing, once the plastic habit formed. Knowing how to mold his forms, what shall prevent his pouring into them the living spirit? J. S. DWIGHT.

Published by E. Schuberth & Co., New York: "Because," song for a tenor voice by Nahum Stetson.

This is a charming setting of Adelaide Proctor's sympathetic lines. The melodic invention is fresh and flowing and the harmonies are musicianly and interesting throughout. The song is very well written, lies well within the natural limits of the voice, and ought to be in the repertoire of most of our concert singers. Key, B flat; compass, from D below to G above the staff.

Published by Carl Prüfer, Boston: "Preparatory Exercises in Pianoforte Playing," by Carl Faeltel.

We are pleased to note the fact that this new work by Carl Faeltel has been offered the musical profession. Czerny, Plaidy, Schmidt and a score of others have given us "piano technic" in a thousand phases and it would seem that the whole ground had been pretty well covered. However, we find in the studies just published so much really good work, and so many exercises quite new and of such practical value, that we deem it a pleasure to endorse the same and heartily commend these exercises to young students of the pianoforte and for the use of teachers.

The first sixteen studies, in which sustained notes are introduced, come under the head proper of "five-finger exercises" and are intended for development of the legato and staccato touch. These are followed by a series of "Scale Exercises" with all possible variations: chromatic passages are treated in different forms and the summing up of the work is devoted to "Scales in Thirds, Sixths and Octaves," and the study of arpeggios in all the major and minor keys, embracing the triads and the dominant and diminished chords of the seventh.

We congratulate the author upon the success achieved in this interesting little work, which deserves a foremost place among technical studies for the pianoforte.

"Manual of Musical History." By F. L. RITTER, New York: Charles Scribner's Sons.

This valuable little book is intended not only for students who wish to gain a general knowledge of the most important developments in music, as a prelude to more detailed study, but also for teachers who wish a brief summary that may be of assistance in lectures or class instruction. Some objection may be made to the account of the Greek scales which, although as clear as may reasonably be expected, is too condensed to be of value to anyone who has not previously investigated the perplexing system. The notices of the authentic and plagal modes and of the Gregorian chant are open to the same objection. The brief reviews of different periods, rise of vocal music, classic vocal church music, rise of secular music, classical secular music, are comprehensive and will be especially useful to the musician who desires to retain his knowledge in systematic form; but to an untrained student the book cannot supply, or equal, the place of H. Bonavia Hunt's little volume on musical history.

Professor Ritter, after glancing at various national schools, decides that while Americans are busy "making music in all styles," an American school of music does not yet exist. Our composers, native or emigrant, are all disciples of French, Italian, or German schools. New fundamental art elements are not yet to be perceived. It is to be hoped that this melancholy statement may not long remain uncontradicted. Are there not already springing up, here and there, indications, at least, of original tendencies? Are not the foreign composers who are naturalized citizens influenced by the new and different life to superimpose upon their foreign groundwork a piquant flavor which smacks poetic originality? May we not hope that already we have the foundation for a future national school of music?

Two useful lists are appended to this manual: one, of the structural forms of music; the other, of modern orchestral instruments, with their compass.

"Christian Chorals for the Chapel and Fireside." Edited by Melancthon Woolsey Stryker. New York and Chicago: Biglow & Main.

This is a dignified and interesting collection of hymns and tunes, and may be commended to the notice of those who prefer the grand harmonies of good composers to the jingling repetitions of tonic, dominant and subdominant chords, which weary the ear in some later collections. Bach, Händel, Beethoven, Mendelssohn, Spohr, Cherubini, Luther, Barnby, Bennett, Smart, Sullivan are well represented, and we notice some good tunes from old German song-books of the sixteenth century.

The hymns are well selected, and, besides many favorites from Watts, Wesley, Montgomery and others, include some of the sacred poems of Whittier, Bryant, and Frances R. Havergal. Mr. Stryker has composed several tunes, and has also written or translated about thirty-six hymns. His translations are good, but none of his original hymns seem to be the result of inspiration—the outbreak of deep religious emotion, which expresses itself in smooth lyric form. They are rather deliberate and give the impression of labor. Those hymns which have taken strongest hold upon the popular mind bear upon them the imprint of spontaneity, and therefore, in spite of any errors, they rouse in the reader's heart an answering chord of enthusiasm. Mr. Stryker's hymns may be entirely correct, but they are not particularly valuable contributions to hymnology. The best musical efforts are the chant to which is set Whittier's words, "With silence only as their benediction, God's angels come," and the tune to "The God of Abram praise."

PERSONALS.

MAPLESON ON DECK AGAIN.—J. H. Mapleson and "Her Majesty's Opera Company" arrived last Wednesday morning on a special train from Chicago, en route for England. The past season has been a most disastrous one for the company owing, in a great measure, to the strikes in the Western cities. Mr. Mapleson, who is stopping at the New York Hotel, said to a reporter: "This has been the most profitless season I have ever experienced during my thirty-four years as an opera manager. Most of my principal singers were sick, and together with the strikes which were prevailing in most of the cities we visited, I was put in several bad plights. In San Francisco the husband of Minnie Hauk challenged one of the tenors to fight a duel for insulting his wife. This embarrassed me considerably, for the tenor, fearing injury, feigned sickness and could not sing. Then two of my sopranos became ill, and in addition to few suits brought by members of the company for salary, I had a tough time before leaving the golden coast. We came through to Louisville in three days, and the people, believing that we were not the original 'Her Majesty's Opera Company,' failed to patronize us. In Cincinnati, where our former receipts were always nearly \$100,000, we only realized \$600. This can be accounted for by reason of the Mayor of Cincinnati issuing a proclamation to the citizens, warning them not to go out after dark. In Chicago, where we thought good fortune would turn in our favor, miserable houses greeted us, and here I decided to skip the cities mapped out for fear of irretrievable disaster. All my artists have been paid their salaries and not a member who started out with us has deserted. The past season has just paid expenses, and though fortune has frowned upon me I am still on deck and will be back here again next fall."

M. LASALLE.—M. Albert Lasalle, one of the best known Parisian musical critics, and author of a number of valuable works on music, died in Paris on the 24th ult., in the fifty-third year of his age.

RUBINSTEIN.—M. Rubinstein, being unable to take part in the Pasteur benefit at the Trocadero, in Paris, a fortnight ago, sent the committee 2,000 francs as his contribution to the fund. Rubinstein is now in London, where his historical recitals were to be given at St. James's Hall on May 21, 24, 27 and June 1, 4 and 8.

GENEVIEVE REYNOLDS.—Miss Genevieve Reynolds, who enjoys the reputation of being the smallest member of Colonel McCaull's opera company, sails for Europe on Saturday next. Miss Reynolds will be remembered as the clever *Barbara* in the "Black Hussar."

VERHULST.—A testimonial consisting of a valuable album and a considerable sum of money has been given to the Dutch composer Verhulst. He celebrated his seventieth birthday on March 20.

CARLOTTA PATTI.—Mme. Carlotta now advertises in the Paris newspapers that she receives pupils in the art of song.

CONDUCTOR CUMMING.—It is gratifying to note a proper and pleasant recognition of admirably discharged duties in connection with the Sacred Harmonic Society of London. At the conclusion of the first part of the final concert of the season on May 7, the lady members of the chorus presented the conductor, Mr. W. H. Cumming, with an ivory, silver-mounted baton, the presentation included an eulogistic speech and numerous floral offerings.

PATTI'S MARRIAGE.—From a private letter just received we learn that Mme. Patti and Signor Nicolini will be married in Craig-y-nos Castle, Wales, on the 10th inst. Fireworks will be displayed, lanterns stretched across the streets, the roads leading to the castle will be festooned with flowers, the churches are to be decorated, and a great time generally is anticipated.

MRS. THURBER BEATS THE RECORD.—A despatch from Pittsburgh, Pa., of May 26, says: Mrs. F. B. Thurber, wife of New York's millionaire grocer, has managed to lower all previous records in the run between here and Washington. She was tendered a reception in Washington yesterday at three P. M., but missed connection here on her way from Chicago with her daughter. Determined not to be foiled she made overtures to the railroad companies, and the Baltimore and Ohio undertook to land her by special train on time. The company's charge was \$300. The distance is 304 miles and was spanned in eight hours and fifteen minutes, just twelve minutes after contract time. Mrs. Thurber gave the engineer \$50 and kept her engagement.

DRAESEKE.—Herr Felix Draeseke, of Dresden, has composed a new pianoforte concerto for Mme. Rappoldi-Kahrer.

ISMAEL'S HAPPINESS.—M. Ismael, the well-known singer, enjoyed the distinction at Toulouse of seeing two of his wives on the stage in "Faust," his first wife, from whom he was divorced, playing *Marguerite*, and his second, to whom he was married a few weeks ago, appearing as *Siebel*.

VAN ZANDT'S ILLNESS.—A private letter from Paris written by a near relative of Miss Van Zandt says that at Moscow she caught cold while singing "Mignon" with bare feet and then had typhoid fever. She is now at Wiesbaden, but will come to Paris as soon as she can walk. She has had to be carried about for the last two months, could not touch her feet to the ground, and has lost much money in consequence.

SAINT-SAËNS.—At the fifth London Philharmonic concert, at St. James's Hall, M. Saint-Saëns conducted a new sym-

phony in C, composed by him expressly for the society. He also played Beethoven's pianoforte concerto in G. Haydn's symphony in E flat and the Vorspiel to Wagner's "Die Meistersinger" were in the program.

TRINITY CHURCH ORGANISTS.—A complete list of the organists of Trinity Church from the foundation of the parish up to the present year appears in the last year-book. Prominent in the list beside the choirmasters are found the eminent names of J. P. Morgan, Henry Carter and Mrs. Lucy Barnes, who will always be remembered as scholarly musicians and as performers of the first rank.

Rummel's Programs.

THE two programs played by Franz Rummel in Cincinnati were as follows:

FIRST RECITAL.

Afternoon, May 15, at Three o'clock.

1. (a) Chromatic fantasia and fugue..... Bach
- (b) Sonata, op. 53..... Beethoven
2. (a) Etudes Symphoniques, op. 13..... Schumann
- (b) Rondo capriccioso, op. 14..... Mendelssohn
3. (a) Improvisation, op. 90, No. 2..... Schubert
- (b) Elevation..... Floersheim
- (c) Scherzo, from Serenade, op. 35..... Jadasohn
- (d) Valse, op. 42.....
- (e) Nocturne, op. 27, No. 2..... Chopin
- (f) Polonaise, op. 53.....
- (g) "Berceuse," op. 57.....
- (h) Melodie..... Rubinstein
- (i) "La Fileuse," op. 157, No. 2..... Raff
- (j) Rhapsodie Hongroise, No. 2..... Liszt

SECOND RECITAL.

Afternoon, May 17, at Three o'clock.

1. (a) Prelude and fugue, A minor..... Bach-Liszt
- (b) Sonata, op. 57..... Beethoven
2. (a) Fantasia, op. 17..... Schumann
- (b) Variations Serieuses, op. 54..... Mendelssohn
3. (a) Etudes, op. 95, 2d Book, No. 1, A flat major, }..... Chopin
- "7, C sharp minor, }
- "12, C minor, }
- (b) Lullaby..... Floersheim
- (c) Intermezzo Scherzo, op. 21, No. 9, ("La Canzonatura")..... Billow
- (d) Nocturne, op. 17..... Brassin
- (e) Fuerzauber, ("Walküre")..... Wagner-Brassin
- (f) Chant sans Paroles, op. 2, No. 1..... Tchaikowsky
- (g) Gondoliers ("Venezia e Napoli")..... Liszt
- (h) Polonaise, E major.....

FOREIGN NOTES.

...M. Jean Louis Gobbaerts has just died in Belgium. He was an old pupil of the Brussels Conservatoire.

...A new French oratorio, "Les Sept Paroles du Christ," by M. Theodore Dubois, has been given several times lately in Paris.

...Signor Henrico Priori, who built the organs in St. Peter's and the Church of St. John Lateran at Rome, has just died in that city.

...At the Paris Opera Comique, "Plutus," a new comic opera by the composer Lecocq, seems to have been produced with fair success.

...Messrs. McMillan & Co. publish early this month a work on the "Hygiene of the Vocal Organs," by Dr. Morell Mackenzie. It is designed as a handbook for singers and speakers.

...Music-lovers generally, and Schumann-lovers in particular, will cordially welcome the English translation by Abby Langdon Alger of Reissmann's "The Life and Works of Robert Schumann," recently published by Messrs. George Bell & Sons, London, England.

...A new instrument of torture is threatened from Dresden. Undeterred by previous Teutonic attempts, which have only resulted in making the *doppelfagott* unwieldy, Mr. Adolf Brauenich has now, it is said, succeeded in carrying the compass of the double bassoon effectively down to B flat of the 32-foot octave. The German criminal code, it is feared, provides no suitable punishment.

...An English contemporary observes: "The will of the Rev. C. A. Belli, precentor or 'chief chaunter' of St. Paul's Cathedral, has just been proved, the value of the personal estate amounting to over £233,000. This highly-paid functionary was seldom seen at his post, and it is said he had actually never been in the cathedral since the funeral of the great Duke of Wellington, when Mr. Belli was at first refused admission by an official who did not know him."

...The following new books have recently appeared: "Verdi, histoire anecdotique de sa vie et ses œuvres," by A. Pougin (Paris: Calmann-Lévy). "L'Enseignement de la musique dans les écoles primaires, discours prononcé au Congrès musical d'Anvers en 1885," par Edouard G. J. Grégoir (Bruxelles: Schott). "Die Geschichte der Musik des 17, 18 und 19, Jahrhunderts," by W. Langhans. Part 14 (Leipzig: Leuckart.) "Il diapason italiano e la Conferenza di Vienna," by Archimede Montanelli (Carrara: Sanguinetti).

...The Rev. Dr. Hughes, of Enniskillen, has earned and received, what but few clergymen, alas! ever take the kindly thought and trouble to gain, a testimonial from his choir. The too rare and gratifying present was in this instance a handsomely got-up copy of "Church Hymnal." It bears on its title-page the following inscription: "Presented to the Rev. Dr. Hughes, as a small token of respect and esteem on his leaving the parish, by

the members of the Enniskillen Church Choir. Easter, 1886. Psalm cl., Ephesians v. 19."

...Says the London *Musical Standard*: "On Friday, May 7th, at a beautiful and sequestered spot near Maidstone, supposed to be the original site of "Dingley Dell" in Dickens's "Pickwick," the notes of the cuckoo were heard several times. These slightly varied; the bird (or birds) alternated between the interval of the major and the minor third, although the weather was invariably fine, and decidedly hot in the sun. The tonality, as asserted in D, the descent being, of course, from F natural and F sharp to D natural. An experience of fifty years has never enabled the writer, in the case of the cuckoo, to hear the intervals of a perfect fourth or fifth, as Gilbert White records. The interval has always been a third, major or minor. Nature rejoices in concords!"

Opera in London.

THE London *Figaro* of the 15th ult. gives the following details of the operatic season just begun in the English metropolis:

Mr. Carl Rosa will finish his tour at Dublin on the 22d and will then bring his company to London for a week's rehearsal at Drury Lane, under himself and Mr. Augustus Harris, prior to the opening of the season on the 31st. Never will English opera have been subjected to a more onerous test than that by which in mid-summer, in the height of the fashionable term, and during a period of possible political crisis, it proposes to compete with the many and varied attractions of the London season.

But, on the other hand, rarely has English opera fought the good fight under more promising conditions. The failures at Covent Garden in 1884 and at Her Majesty's this year have reduced Italian opera almost to the condition which the late Bishop Wilkins happily described as "Neverness." Mr. J. H. Mapleson, with his troubles in America thick about him, may possibly not be able to organize a season at all. He still, however, proposes to do so, and even this week he has sent by cable a fresh offer of an engagement to Mme. Adelina Patti.

Apart from Mr. Mapleson, Mme. Patti, who has long been the chief pillar upon which the operatic fabric rested, has refused to take any part in the Royal Italian enterprise. For the first time for more than a quarter of a century the great name of Adelina Patti will be absent from the Covent Garden bills. The leading items of the Royal Italian Opera prospectus will on Saturday be before the world. Mme. Albani was at one time expected to be the prima donna. But on Wednesday (yesterday) a hitch had occurred, and unless matters are adjusted before Saturday, the name of the Canadian prima donna will not appear in the prospectus.

The head of the enterprise is M. Gayarré. His chief supporters at present are Mmes. De Cepeda and Scalchi, Messrs. Maurel and Pandolfini. Mlle. Donadio (otherwise Mlle. Dieudonné) has for some years been singing in France and Italy. Mlle. Duvivier is also a Parisian artist, while Mlle. Calvé, Valda and Lubator, Messrs. Delilli, Carbone, D'Andrade and Pinto are new comers. Apart from an Italian version of Mr. Mackenzie's "Colomba," which (by permission of Mr. Carl Rosa) may once more be promised, the only "novelty" is "Zampa." Herold's comic opera has already been played in English, French and Italian.

It is, moreover, entirely unsuited for so large a stage as Covent Garden. In short, music-lovers, despite every wish they may have to see Italian opera succeed, cannot fail to perceive that the new management have a most difficult task before them.

On the other hand, the Carl Rosa enterprise favorably appeals to the cultured middle classes and the English public at large. The preparations for the season are not a thing of yesterday; they have been in progress for months past. The company have for weeks and months and almost for years been in the habit of singing and acting together, and altogether apart from the numerous rehearsals upon which Mr. Rosa and Mr. Harris insist, they have attained a perfection of ensemble to which no haphazard organization can possibly lay claim.

Madame Valleria and Madame Marie Roze are two prima donnas who were popular in Italian opera in its happier days. Mr. Carl Rosa has further such tried artists as Madame Georgina Burns, Madame Gaylord, Miss Burton, Messrs. McGuckin, Davies, Scovell, Crotty, Sauvage, Foote, Lyall, Aynsley Cook, and many others. He will start the season with Mozart's comic masterpiece, "Figaro," and within the second week he will produce "William the Troubadour," for the composition of which Mr. A. C. MacVenezia has been expressly commissioned.

Mr. Carl Rosa, despite his half-crown pit and twelve and sixpenny stalls, has hitherto given better and far more interesting performances than the average representations of hackneyed Italian operas have hitherto been at double the English prices. The Carl Rosa opera merits exceptional support. It is the only national operatic enterprise in Europe carried on without state or municipal subvention. It is almost the only operatic speculation worked with the impresario's own capital. It is the greatest English operatic troupe in this country, its performances are well worthy the high musical credit of our nation and it has been the means of bringing prominently to the front two of our leading composers, Messrs. Mackenzie and Villiers Stanford, to say nothing of Mr. Cowen and Mr. Goring Thomas. With these excellent credentials English opera need beg for no second-hand patronage, but is in a position to claim attention and commendation on its merits.

Mr. Franke has issued the preliminary prospectus for a series of performances of German operas, from the works of Wagner to those of Weber and Meyerbeer. Marschner's "Hans Heiling" is also promised.

The Cincinnati May Festival.

THE LATTER HALF OF THE CONCERTS—A PRO-MEES AND ANTI-THOMAS DEMONSTRATION—PRESS SQUIBS.

[By our Special Correspondent.]

(Concluded.)

WE left our readers last week at the close of the Thursday matinee and now resume our festival report with the evening concert of the same day, which brought a fine performance of Hector Berlioz's dramatic legend of the "Damnation of Faust." The work itself has too often been described in these columns to need further mention; besides, Mr. H. E. Krehbiel has furnished for the Festival-book, and also for his Year-book of the New York season of 1895-6, such an exhaustive, well-written and interesting article on the same subject that we have only to refer our readers to the latter work, which has just made its appearance and which ought to be in the hands of every musical amateur as well as every professional musician and writer. As for the performance of the "Damnation of Faust" it was a considerably superior one in every way to the one vouchsafed the New York public last season under Walter Damrosch. First of all the fine and augmented Thomas orchestra shone to considerably greater advantage in such brilliant numbers as the Rakoczy March, the Dance of Sylphs and the Minuet of the Will o' the Wisp than did the Symphony Society orchestra. Secondly, the excellent Cincinnati Festival chorus was so vastly preferable in tone-quality, power and good ensemble to the retrograding chorus of the Oratorio Society that a comparison could only be detrimental to the latter. The soloists also were highly satisfactory. Mme. Helene Hastreiter sang the sympathetic and rather melodious (for Berlioz) part of *Marguerite* with rare musical intelligence and with all that power of voice and declamation that we have learned to appreciate in her during the first season of American opera. She created, as she had done before, an immensely favorable impression with the large and cultivated Cincinnati audience and was enthusiastically applauded after her several solos. William Candidus, as *Faust*, lacked, as usual with him, some fervor, but he sang very well and his voice seemed to be in good condition. In oratorio or concert singing Candidus is decidedly better and more satisfactory than on the operatic stage, and he greatly pleased the audience. William Ludwig sang the characteristic and sometimes weird strains of *Mephistopheles* in good style and with his serenade scored quite a deserved success. The small part of *Brander* was well rendered by Myron W. Whitney.

An interesting program was the one of the fifth concert on Friday night, which opened with Beethoven's immortal "Eroica Symphony," Theodore Thomas's masterly reading of which has been too often commented upon in these columns to require any further reiteration of its merits. Mme. Hastreiter contributed to the program her well-known *cheval de bataille*, *Orpheus'* recitative and aria "I have lost my Eurydice," and she so captivated the audience with it, that if it were not the strict and most laudable, generally-understood rule at these festivals not to allow any encores or da capos, she would have been forced to repeat the aria.

The second half of the program was occupied by Rubinstein's fine work, "The Tower of Babel." Although this work, as in New York, was performed as an oratorio, it is not an oratorio, nor a cantata, but a *bona-fide* musical drama, or, as Rubinstein himself styles it, "a biblical opera in one act." It will be remembered that he has given the same title to his "Paradise Lost," but this was an afterthought rather than originally intended; for this work has all the characteristics of an oratorio; there are, moreover, no dramatic incidents in it, nor has he laid down any directions relating to the performance. The "Tower of Babel" on the other hand, was written not for the concert-room, but for the stage; and, as may be seen from the directions in the score, for a stage of no mean dimensions.

But if the dramatic conception of this work gives proof of a most fertile imagination, the musical conception of it does no less so. The "Tower of Babel" is eminently characteristic of Rubinstein. It exhibits once more his marvelous facility in writing, the readiness, the volubility, the ingenuity of his style. But it exhibits, in parts, also a fragmentary, spasmodic, off-hand workmanship. The libretto being remarkably well put together, he probably applied himself to his task without very profound reflection; parts of the work were apparently written on the spur of the moment, having, like some of his compositions, almost the flippancy of an after-dinner speech about them. "There it is," he seems to say, "take it with its faults, or leave it alone. But whatever you do, don't ask me to alter or re-write it." We meet in the "Tower of Babel," generally speaking, vigorous and arresting themes; the characteristic coloring of the scenes he wishes to describe is in parts extremely beautiful; but some of the choruses weary by their excessive length. There is unquestionably too much ensemble, and the hearer longs not only for a few more "full stops," but for a few more airs. Nor does the recitative, often monotonous, compensate for their absence.

The part of *Nimrod* is written for bass, that of *Abram* for tenor, and the short one of the *Master Workman* for baritone. Rubinstein has found no room for a soprano or alto solo. And why this gap in a work intended for the theatre? There is every reason to suppose that *Nimrod* was by no means a good hater of

the fair sex. Nor are the characters of this "first monarch" and of *Abram* drawn with particular felicity. The composer has not infused sufficient mettle into either of them, and *Nimrod* is more a modern namby-pamby Shah than the "mighty hunter before the Lord." The short four-part phrases of the angels are set for children's voices, and stand out very clearly from the gigantic choruses in which the work abounds.

The first chorus of the people, "To work! to work!" is very powerful; so is the chorus (for male voices) of *Nimrod's* followers, preceding *Abram's* delivery from the flames, "The flames now around him." Then comes the double chorus of the nations contending for the miracle, followed by the fugue movement, "Before our God then humbly kneeling." In this last double chorus Rubinstein has worked himself into a perfect maze of fugue; it is more astounding than judicious, and though the theme is very vigorous and characteristic, the effect of the whole is seriously marred by its excessive length. The instrumental *pièce de résistance* is the destruction of the tower. Here Rubinstein proves himself to be a master of program music. It is his element, and he revels in it. No one who knows this intermezzo will be inclined to dispute that the artillery of modern instrumentation can describe with a vengeance thunder and lightning, the heaving and trembling of the Tower of Babel, the sudden crash, and the dreadful groan with which it thunders to the ground! It is refreshing to turn from this somewhat bewildering scene to what is undoubtedly the most characteristic and interesting part of the whole work—the intermezzo representing the exodus of the nations. To the chorus of the Shemites (for trebles and tenors in unison) the composer has imparted a drawing, gloomy character; that of the Hamites (for altos and basses in unison) is marked by a lighter rhythm and by a gypsy, nomadic tinge; while the third chorus, that of the Japhethites (in four parts), rises by its modern, idyllic, almost Mendelssohnian coloring. This intermezzo is truly beautiful both in taste and form, and presents a perfect scene, pleasing by its variety, originality, freshness, and notably by its adequate length. Then follows *Abram's* great air, "Oh, joyful, happy day of meeting," a specimen of Rubinstein's happiest and most attractive style—simple, transparent, intelligible and melodious. The triple chorus of the celestial hosts, of *Nimrod* and his people, and of the infernal legions forms the somewhat lengthy finale of the work.

As for the performance we must give it the palm of the entire festival, especially as far as the chorus work was concerned, which was simply magnificent. Exception must, however, be taken to the singing of the children in the "angels' voices," as they were in all but the last chorus in a different pitch from the orchestra. They were situated outside of the concert-stage and probably could not hear the orchestra distinctly enough to catch the right intonation. Of the soloists Myron Whitney was an excellent *Nimrod*; William Candidus sweet and peaceful, as befits the part of *Abram*, and Alonzo E. Stoddard satisfactory in the small part of the *Master Workman*. The orchestra was in good form throughout.

The Saturday matinee was curiously enough the least attended concert of the entire series. In the character and composition of the program it resembled somewhat the third day of the Netherlandish Musical Festivals, which is generally known under the title of "Artists' Day." It gave every one of the soloists, and also the festival orchestra, a chance to appear in some favorite number and to display individual merits, virtuosity and skill. The program contained nothing new to our readers or that had not been heard in New York during the season just closed, with the single exception of Schubert's beautiful XXIII. Psalm for women's voices, which was sung in perfectly exquisite manner by the female portion of the Cincinnati Festival chorus. The program in full read as follows:

Overture, "Melusine," Mendelssohn
Ariadne auf Naxos, Haydn
Mme. Helene Hastreiter.
Psalm XXIII, Schubert
Chorus of Women.
Les Rameaux, Faure
Mr. William Ludwig.
Recitative and Aria, "Faust," "Die Stille Nacht Entweicht," Spohr
Miss Emma Juch.
Der Tanz in der Dorfschenke (Mephisto Waltz), Liszt
(Episode after Lénau's "Faust.")
"Mignon," Liszt
Mme. Helene Hastreiter.
Symphonie Fantastique, Berlioz

The closing concert, with a program devoted exclusively to excerpts from the works of Wagner, was the best attended one of the whole series, thus showing the potency of the great master's name and the ever-growing influence his music exerts. The selections embraced nothing that was not repeatedly heard in New York last winter. The "Flying Dutchman" overture, brilliantly played by the orchestra, was followed by the duet "Like to the Vision" from the same work, which Miss Juch and Mr. Ludwig sang as well as they ever did in the recent performances of the work by the American Opera Company. From "Tristan und Isolde" the prelude, with the affixed finale, "Isolde's Liebestod" was given and the latter highly dramatic episode was sung by Frl. Lehmann in the grandest possible manner. The orchestra then distinguished themselves with a fluid rendering of the "Waldweben" from "Siegfried," which was succeeded by Frl. Lehmann and Mr. Candidus's really superb singing of the stirring duet "Zu neuen Thaten" from the *Götterdämmerung* and the orchestra, cutting short the well-deserved outburst of applause which the public was going to bestow on the artists, wound up the first part of the program with "Siegfried's Rhine Journey" and "Siegfried's Funeral March" from the same work. After the intermission the concert was continued and closed with

the following well-selected episodes from the third act of "Die Meistersinger."

- (a) Prelude.
- (b) Hans Sachs's Monologue.
- (c) Quintet.
- (d) Chorus of Cobblers, Tailors and Bakers.
- (e) Dance of Apprentices.
- (f) Procession of Mastersingers.
- (g) Chorus, "Awake."
- (h) Prize Song and finale.

The following were the artists who participated in the performance:

Eva, Miss Juch
Magdalena, Miss Cranch
Walter Von Stolzing, Mr. Candidus
David, Mr. Toedt
Pogner, Mr. Stoddard
Hans Sachs, Mr. Ludwig

The chorus quite distinguished themselves on this occasion, more, however, after the performance even than during its progress, for scarcely had Theodore Thomas had time to put down his baton when they began an evidently prearranged concerted shouting for Arthur Mees, their chorus master. The outburst was so vehement and sudden that it surprised the entire public, who were thus prevented from applauding, as they undoubtedly otherwise would have done. Theodore Thomas, and the latter therefore had to leave the concert stage without a hand being raised in his behalf. The chorus meanwhile continued their Mees demonstration with all the more increased intensity, as that gentleman evidently did not like to appear without Thomas, but as there was no call for Thomas Mr. Mees finally had to yield and present himself before the public alone to receive the well-earned acknowledgment of his chorus. As Mr. Mees's work for two years was of the most earnest and thorough nature, and as Mr. Thomas did not have the good tact of either letting Mr. Mees do the conducting of the entire or part of the works he had taken the trouble to study with the chorus, nor even bring Mr. Mees on the platform with him when he (Thomas) was recalled after the rendering of some choral work, this taking of the matter in their own hands on the part of the chorus cannot be found fault with. This circumstance, however, and the fact that the entire chorus was dissatisfied with Mr. Thomas's conducting, lead us to believe that, notwithstanding the friendly feelings expressed by some of the members of the festival committee at a meeting after the last concert, Theodore Thomas will not be re-engaged to lead any of the future Cincinnati music festivals.

We cannot close this short review of the festival without thanking our colleagues of the Cincinnati press, more especially the critics of the *Commercial Gazette*, *Volksblatt* and *Enquirer*, for the many courtesies and tokens of good-fellowship shown to our representative. Their criticisms were just, kind and appreciative, and, more even than the criticisms, we enjoyed the "short-notes" which, with considerable wit, humor and quickness of observation were jotted down in many columns during the entire festival week. The following specimens, gathered at random from the *Commercial Gazette*, will give our readers an idea of this style of journalism, which is, as yet, entirely unknown in the East:

Ludwig was the admiration of the ladies.

Candidus is awfully handsome.

The chorus looked charming.

Lehmann was lovely and caught the crowd.

If the Lehmann would only sing "When the Robins Nest Again."

The feminine section of the chorus looked lovely.

The refreshment stands were not erected in vain.

What's a Hositzka? See last night's program.

The late-comers seemed all to wear "squeaky" shoes.

Young men who part their hair in the middle shouldn't pronounce Beethoven, Bee-tho-ven, or else people'll think they're not cultured, by Jove.

The dude from Newport who wanted to know why Lehmann didn't sing in the Schumann Symphony No. 2 can have \$5 by calling on the managers.

The spirit of true musical art is shown in the young man who doesn't know a "Kyrie Eleison" or an adagio espressivo from a Covington post-hole, who pays four great big dollars for two seats and takes his Sunday girl to the show in a street-car.

The bass drum got there in the first part of the last inning.

"The Ride to Hell" was very popular—musically, of course.

If Mr. Schumann had been there he'd have been enraptured at the appreciation shown his Symphony No. 2.

Time is telling rapidly on Theodore Thomas, and each recurring visit displays an increasing area of baldness. On his first appearance, a few years ago, a silver dollar would have covered the shimmering spot showing brightly through the hair of the distinguished director. Now it bids fair to rival Jerry Kiersted's.

The ladies of the chorus presented a living picture of animated pink and white.

Who gainsays the fact that our chorus is superb?

The reporters like the intermissions, so does the orchestra.

Tom Wood and his spike-tailed coat were there last night.

The effect of the music in the gallery was grand. The beautiful harmony of the Beethoven symphony filled the arches of the great hall with a flood of delightful melody that surged in a mighty wave of sound through the auditorium and back to the massive organ.

A big difference—Some men go to Music Hall in dress suits and others in street-cars.

It was "Damnation" night. Probably that accounts for the torridity of the hall.

Theodore Thomas is certainly a great leader. It's a pity he's out of politics.

The man from Podunk was there. He wanted to know if Berlioz was one of the boss singers of the show, and if Thomas was the high cockalorum of the chorus, and why was he always making such funny motions with that little stick? He was also heard to confidentially ask one of the ushers: "Say,

where in thunder do they keep them 'contrapuntal complications' them newspaper fellers write about? The usher didn't know.

The men who whistle the airs when the performance is over are conspicuous for their scarcity. It would take an agile baseball player to catch one of those melodies from "The Damnation of Faust." The army of whistlers was not consulted by Berlioz when he wrote the score.

"Schumann's Symphony," No. 2, C major, op. 61, is delightful to the musical ear, but to the reporter who has been accustomed to the simpler melodies of the weiner-wurst boy's midnight cry and the soul-stirring strains of the Over-the-Rhine orchestra there's a somethingness in it which lulls him to sleep in spite of his most earnest efforts to brace up and show the true musical spirit.

HOME NEWS.

—Miss Fannie Hirsch will sing with the Rochester Mendelssohn Vocal Society to-morrow night.

—Liberati, the cornet virtuoso, attracted enormous crowds to the Park at San Francisco a week ago. It is said that the Market Street Railroad Company, which pays for the Park concerts, pays Liberati \$500 for six concerts.

—A five days' festival of concert and opera, beginning on Monday, the 7th inst., will be given at the Lee Avenue Academy of Music, Brooklyn, by Jerome Hopkins, assisted by the Young Philharmonics, soloists and an orchestra.

—Louis Blumenberg, the great violoncello virtuoso, has just returned to New York after an absence of six months, during which time he has appeared with the greatest success in one hundred and fifty concerts throughout the United States and Canada in conjunction with the Mendelssohn Quintet Club, of Boston. Mr. Blumenberg has received a good offer to play in Europe, but has not yet decided to accept.

—The following well-known gentlemen will comprise the quartet which is to furnish the music at the Mountain House, Cresson Springs, Pa., this season: S. Schmidt will succeed Max Bendix, who is at present concert-meister with Theodore Thomas; Mr. Charles Bayrhafer will be the 'celloist, Signor Antonio Saulino, solo clarinetist, and Mr. Theodore Bendix, pianist and director.

—The annual meeting of the American College of Musicians will be held at the rooms of Mr. Charles R. Adams, 159 Tremont-st., Boston, on Tuesday evening, June 29. The election of six examiners, whose term of office will expire at that date, the consideration of two amendments to the constitution, offered at the last annual meeting, which contemplate, first, a board of eighteen directors instead of seven; second, the changing of the title of the lower degree from certified member to associate, and other important business will be discussed.

—No wonder Gilbert and Sullivan readily find a market for all their wares. During the thirty-eight weeks of "The Mikado" at the Fifth Avenue Theatre the gross receipts were \$283,000, an average of \$1,051 a night for 269 nights. At the Hollis Street Theatre, Boston, 169 performances of the operetta brought in more than \$100,000. Mr. Stetson has also had a number of traveling companies "on the road" with "The Mikado." Mr. Mads Edwards, who has been managing one of them, came back to New York last week.

—A very successful piano recital was given by the pupils of Prof. S. Camille Engel at the Behning Piano Warerooms on last Saturday afternoon. The following was the programmatical order of proceedings:

Grazioso.....	E. Bohm
Misses Nellie and Rosie Stern.	
Fliegendes Blatt.....	F. Spindler
Miss Hannah Solomon.	
Spring Song.....	F. Mendelssohn
Miss Annie Herschman.	
Valse de Concert.....	A. Durand
Miss Emma Kohn.	
"Sylphes".....	G. Bachman
Miss Bella Holtzman.	
"Aufschwung".....	R. Schumann
Miss Cora Josef.	
"Rigoletto" Fantasie.....	F. Liszt
Miss Alice Horc.	
"Am Rhein".....	H. Hoffman
Mr. Benj. Josef.	

—An esteemed reader of the New York Times takes the trouble to write concerning the announcement made in its columns to the effect that the managers of the Hamburg Opera House had decided not to engage hereafter any artists accepting engagements in America and that most of their fellow impresarii had agreed to do likewise; that these gentlemen "bear no ill-will" to performers going abroad, but that they merely propose to punish singers that may sign contracts interfering with the fulfilment of home engagements. Unfortunately for the weight of the correspondent's assurance, the law by which any artist breaking his or her engagement with a German theatre of any importance is at once declared *contract-brüchig* and debarred from appearing on the German stage until ample amends for the offense are made by the culprit has long been in force, and the new arrangement—if the foreign newspapers whence the information is derived can be trusted—is, in reality, intended to stop the exodus of actors, actresses and vocalists who, through speculative operations, inordinate salaries and undue enthusiasm, acquire such inordinate ideas of their merit as to make them useless to practical managers forever afterward. It is not to be supposed that Herren Pollini and Maurice have undertaken their crusade to help artists in general, but it is none the less true that, if it is persevered in, the attempt to make representatives of music and the drama realize that the world was created for a few purposes besides paying ruinous honoraria to its favorite performers will ultimately be of quite as much benefit to the "profession" as to its employers and the public.

Del Puente's Concert.

A SUCCESSFUL farewell concert, the proceeds of which were generously donated to the Mapleson chorus, was given by Del Puente at Chickering Hall on last Friday night. He is an artist of acknowledged merit, and his singing of "Sono innamorato," by Randegger, as well as of the Toreador song from "Carmen," roused the audience to a high pitch of enthusiasm. Del Puente was assisted on this occasion by Mlle. Fohström, Marie Engle, Marie Groebie, Mme. Lablache, Signor Vetta and Signor de Falco, the latter as a substitute for Signor Giannini, the tenor, who had been advertised, but who could not appear because Mr. Leon, his manager, had taken possession of the trunk in which his concert suit was contained. The attachment is said to have been the result of the fact that Giannini could not pay his manager's percentage on the Mapleson engagement, because the latter had not paid the artist.

"The Crowing Hen."

IN the race for the first production of Audran's latest work "Serment d'Amour," Mr. McCaull carried it over his competitors and brought out the new operetta at Wal-lack's Theatre on last Saturday evening under the title of "The Crowing Hen." The work itself is very melodious and will in time become musically as popular as its predecessors by the same author, notably so "Olivette" and "La Mascotte." As for the libretto it is not particularly interesting and somewhat too Frenchy to please American audiences. The translation used by the McCaull company is, moreover, a really poor one and thus cannot give satisfaction to refined ears. The performance, which, on the whole, was a good one, was given with the following cast: Count de Flavignac.....Perugini
La Marquise de la Haute Garenne.....Mme. Mathilde Cottrelly
Gavaudan.....Mr. De Wolf Hopper
Grioulin.....Mr. Herndon Morsell
Martial.....Mr. Charles H. Jones
Rosetta.....Miss Bertha Ricci
Marion.....Miss Celie Ellis
Bel-Asur.....Mr. A. Maina
Mr. De Wolf Hopper, as usual, was very funny and Miss Ricci as well as Signor (?) Perugini were vocally satisfactory. The audience was large and quite demonstrative, demanding a repetition of most of the main numbers. The same operetta in the Sidney Rosenfeld version, and under the title of "The Bridal Trap," was brought out at the Bijou Theatre for the first time on Monday afternoon, and about this more anon.

Finck on Rockstro.

HENRY T. FINCK, in last week's *Nation*, mentions the following shortcomings of that irrepressible old English foggy, W. S. Rockstro's latest effusion, "A General History of Music, from the Infancy of the Greek Drama to the Present Period" (Scribner & Welford, 1886):

Of the ancients, the Greeks alone are briefly considered; while, at the other end, the most important factor in modern music, the orchestra, is so far disregarded as to its evolution that we are told concerning Berlioz that he has not left a "lasting impression either upon dramatic or instrumental music." The device of printing musical terms in capital letters is carried to excess, and far too much space is devoted to the enumeration of lists of compositions and to biographies of third to tenth rate composers. This takes up the space that ought to have been devoted to the development of the Lied or accompanying song, of pianoforte style, of orchestral arrangement, and various other topics on which the author is silent.

A woful want of proportion and perspective is indeed the besetting sin of this book. The fact that a disproportionate amount of space is assigned to English composers is admitted in the preface, and may be pardoned under the circumstances, although even an English student must be puzzled to find that Händel gets seventeen pages and Beethoven only five, while Bach gets only half as much space as Händel, although he has had ten times more influence on the great modern composers, however much Händel may have surpassed him in popularity. Such disproportion is objectionable, because it gives the reader a wrong idea regarding the relative importance of composers; and it ought to be self-evident that this relative importance is decided by a composer's originality and his influence on contemporaries and successors, and not by the frequency of performance of his works, else Offenbach and Millocker would rank higher than Weber and Beethoven. In the case of Mendelssohn and Schumann this disproportion becomes positively ludicrous. Schumann, who has contributed a hundred times as many original ideas of permanent value to music as Mendelssohn, is disposed of in four pages, while Mendelssohn gets almost twenty, in specially fine print, thus making him the most important personage in the whole history of music. Of these twenty pages, one and a half are devoted to a description of Mendelssohn's visit to the Queen, on which important occasion the Prince Consort changed the stops, the Queen picked up some music that had fallen on the floor, and the parrot had to be carried out because it made so much noise.

In a history of music which devotes twenty pages to Mendelssohn, eight to Purcell and four to Dr. Arne (whose name, outside of England, not one concert-goer in a thousand has heard), how many ought there to be for Chopin, one of the most original and quietly revolutionary minds the world has ever seen—Chopin, who effected as great a change in the style of pianoforte composition as Haydn, Mozart and Beethoven together did in orchestral style? Mr. Rockstro settles the question very simply. He puts Chopin on the back by calling him "ineffably original," adds ten more lines, without indicating a single feature of his style or mentioning one of his works, and then passes on to Liszt, who is dismissed with the same condescending brevity. Indeed, is nothing less than a burlesque on musical history to find the author setting up as the seven greatest composers the world has seen Palestrina, Händel, Bach, Gluck, Haydn, Mozart and Beethoven; then, as the "seven lesser lights" next following, Schubert, Weber, Spohr, Mendelssohn, Schumann, Cimarosa (?), Cherubini; and Chopin by inference placed as a third-rate composer—Chopin, who never had but one equal as a melodist (Schubert) and no superior as an original harmonist, not even Bach or Wagner. There is also something supremely absurd in the idea that Schumann, Schubert and Weber do not rank as high as Händel, Mozart and Haydn. They were not only greater from an absolute point of view because standing on the latter's shoulders, but also from a relative point of view, because more original in their own period.

Under these circumstances it is hardly to be wondered at that Mr. Rockstro entirely ignores Rubinstein in the text, mentioning him only in two lines in a footnote. He protests, indeed, that a history does not deal with con-

temporaries; but why then does he devote two pages to Gounod, and more or less space to several other living musicians who are vastly the inferiors of Rubinstein.

Mme. Christine Dossert.

CHRISTINE DOSSERT, the popular concert and oratorio soprano, was born in Buffalo, N. Y., some twenty-six years ago, of French-German parents. Both her father and mother were professional musicians. Her father occupied the position of organist at St. Joseph's Cathedral for nearly twenty-eight years. He was, moreover, the possessor of a fine tenor voice, and was the first director of the Buffalo Liedertafel Society. Her mother was endowed with a dramatic soprano voice of great purity, and was the leading soprano of the Church of Notre Dame, Ottawa, Ont., and of the cathedral and other churches at Buffalo for many years. Thus from childhood Christine Dossert was surrounded with musical influences, and received much of her instruction in the art from her parents. She made her first appearance in public at the age of fourteen in Rossini's "Stabat Mater," which was given at the cathedral in Buffalo by the choir of that church, under the baton of Jean Baptiste Dossert, her father. She sustained the first soprano part throughout, rendering the "Inflammatus" as written and with surprising dramatic power for one so young.

At the age of sixteen she made her début in concert. Her success was generally conceded, and a brilliant future was predicted for her. She had offers of numerous engagements, accepted one with Caroline Richings-Bernard's Concert Company, and after a successful tour she returned home and immediately accepted the offer of solo soprano at Trinity Church, during which time she filled numerous concert engagements through the western part of New York State and the Canadas. She then went to Europe and completed her studies with M. St. Yves Bax, of the Paris Conservatoire. After finishing she received an offer from Brussels to sing in opera, but had previously accepted an engagement with Henry C. Jarrett as prima donna of his Phalanx Concert Company, preferring concert and oratorio to the opera.

During the past few years Mme. Dossert has moved steadily forward in her art, and has won a high position upon the concert stage. Among her successes we may mention her appearances in Liszt's oratorio "St. Elizabeth," with the Brooklyn Philharmonic Society; the Thomas symphony concerts, in Philadelphia and Orange; the Young People's concerts; with M. Ovide Musin; Gounod's "Redemption," Rossini's "Stabat Mater," and Max Bruch's "Frithjof," in Brooklyn; Berlioz's "Requiem," with the Oratorio Society of New York; Mendelssohn's "Midsummer Night's Dream" music, with the Symphony and the Oratorio Society; Max Bruch's "Fair Helen," Mendelssohn's "Elijah," Oberlin, Ohio, Benedict's "May Queen," New York, and concerts of the Symphony Society, Mozart Musical Union; the May festivals of last year held at Baltimore, Pittsburgh, Cincinnati, Indianapolis, Louisville, St. Louis and other cities; with Mr. Theodore Thomas's orchestra, also in "Judas Maccabæus," New York Oratorio Society; "Rose of Sharon," Pittsburgh Choral Society; "Mors et Vita," Philadelphia Cecilian, and the Novelty Society concerts, Frank Van der Stucken, conductor. But her greatest success is to come, as her début on the operatic stage this season as *Senta*, in Wagner's "Flying Dutchman," truthfully promises. Mme. Dossert has the dramatic voice, fire and presence to fit her for such roles, and with a few years' stage experience we predict that she will be recognized as one of America's leading operatic sopranos. Our picture represents Mme. Dossert as *Senta*.

The opening of the New Central Park Garden on Fifty-ninth-st. and Eighth-ave., on last Monday night, offered a demonstration of the fact that such a place of elevating amusement was needed in New York. Such at least was the impression we gained when we found the well-equipped new institution thronged with an immense crowd, consisting mostly of entire families who had come to enjoy a good "popular concert" at a reasonable entrance fee and with the privilege of imbibing with the music the usual liquid refreshments. The garden is quite spacious and nicely decorated, the orchestra is complete and most excellent in its component parts, and as for the conductor, Adolph Neuendorff, he is too well known as an able musician and enthusiastic leader to need our further commendation. The variegated program he gave to his audience on this opening night so greatly pleased them that more than half of the numbers were redemanded and in consequence played twice. The only drawback of the place is that the concert-stage is so far back that those seated at some distance from it, somewhere near the entrance to the building, for instance, cannot distinguish the music very clearly, except in fortissimo passages. This failing might easily be remedied, however, if the concert-stage were placed in the middle of the garden at the spot where now the fountain is situated. We hope that this will be done. The following was the program of the evening:

March and Cortège, from "The Queen of Sheba".....	Gounod
Overture, "Flying Dutchman".....	Wagner
Waltz, "Sphaerenklänge".....	Jos. Strauss
Selection, "Iolanthe".....	Sullivan
Overture, "The Merry Wives of Windsor".....	Niccolai
Scherzo, "Rêve Après le Bal".....	Bronstet
"The Ride of the Walkyrs".....	Wagner
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Waltz, "In's Centrum".....	Job. Strauss
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Galop, "Shooting Star".....	Bial

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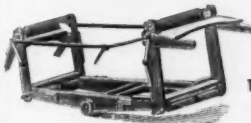
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N. Y., 4; Fifth Avenue Pres.
Ch., N. Y., 3; Brooklyn Tab.
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

MUSIC TEACHERS' National Association.

PRESIDENT: A. A. STANLEY,
10 Pallas St.,
PROVIDENCE, R. I.
SEC.-TREAS.: THEODORE PRESSER,
1004 Walnut St.,
PHILADELPHIA.

TENTH ANNUAL MEETING,
June 30, July 1 and 2, 1886,

—AT—
TREMONT TEMPLE,
BOSTON, MASS.

Official Report of Ninth Annual Meeting, containing
Lectures, Discussions, List of Members, &c., will
be sent for 25c. by addressing the Secretary.



THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT RE-
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MILLER ORGAN CO., Lebanon, Pa.



Promptitude,
Accuracy.

Fair Dealing,
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HOWARD LOCKWOOD,
Proprietor,

PRINTING ESTABLISHMENT

AWARDS FOR PUBLICATIONS, PRINTING AND ART.

PARIS EXPOSITION, 1878—Diploma of Honor.
SYDNEY INTERNATIONAL EXHIBITION—1879-
1880—First and Special Degree of Merit;
also Second Degree of Merit.
MELBOURNE INTERNATIONAL EXHIBITION,
1880-1881—Four First Orders of Merit,
two Silver and two Bronze Medals.
ATLANTA INTERNATIONAL COTTON EXPO-
SITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special
First and two First Degrees of Merit, two
Gold and two Silver Medals.
CINCINNATI INDUSTRIAL EXPOSITION, 1881-
1882—Highest Award.
NEW ZEALAND INTERNATIONAL EXHIBITION,
1882—One Gold and three Silver Medals,
Highest Awards.
CALCUTTA EXHIBITION, 1883—Silver Medal.

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by the best process, furnished in facsimile or reduced size, from an ordinary proof-sheet,
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Nos. 126 & 128 DUANE STREET, NEW YORK.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 329.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JUNE 2, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 44 LAKESIDE BUILDING,

JOHN E. HALL, WESTERN REPRESENTATIVE.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
44 LAKESIDE BUILDING,
CHICAGO, May 31, 1886.

WITHIN the past few days it has become apparent that trade has become more active and prospects brighter. Eastern manufacturers are aware of this, as orders have been larger and more peremptory than during the past months.

The B. Shoninger Company, of New Haven, who manufacture organs and pianos, have opened up in good shape at 215 State-st. The company is selling the Shoninger piano and the Shoninger organs as well as the Gilbert & Co. pianos. Mr. Joseph Shoninger is the manager and attends to the wholesale trade, while Mr. Tony Anguera has charge of the retail department. The Shoninger Company has a large capital and is destined to become a factor in this centre.

John A. Bryant is a very active dealer. Mr. Bryant will in the future sell Grovesteen & Fuller pianos stenciled "G. W. Carter." What value these pianos will have with such a stencil can easily be prophesied. Had Mr. Bryant taken them as Grovesteen & Fuller pianos he might have been able to discuss their merits from a historical point of view, but as "G. W. Carter" pianos we fail to see any advantage to be gained. While Mr. Carter may be known to some of the dealers here, his name on a piano is of no consequence, as there is no firm making pianos known as "G. W. Carter."

The firm of N. A. Cross & Co. consists of Mrs. Nellie A. Cross, and as Company either Mr. Day or Mr. Cross. A bad error made by this house is to advertise "Steinway & Sons knocked out; Kroeger & Sons the leading makers." In the first place it is so absolutely childish and absurd to state that Steinway & Sons are knocked out that further comment is unnecessary, but it becomes superlatively ridiculous to state "Kroeger & Sons the leading makers." The consequence of all this is that Cross & Co. are selling only a few Kroeger pianos, and as they are consigned there is nothing in the business. Cross & Co. also represent the Blüthner piano, and the Cross & Day piano, a stenciled piano.

In town at present are Messrs. C. C. Colby, of Christie & Co., New York; Henry Kroeger, New York; Mr. Benedict, of Benedict & Daniels, piano dealers, Pontiac, Mich.; Mr. Lieberknecht, of Geneseo, Ill., on a buying expedition; J. R. Balliet, piano and organ dealer, Belvedere, Ill., buying stock; J. W. Hutziger, piano and organ dealer, Grinnell, Ia.; A. J. Barclay, piano and organ dealer, Evansville, Ind., selecting pianos especially.

J. Howard Foote does not import to this city except once in a great while. The Chicago house is a branch house only.

The W. W. Kimball Company have resumed work on the ten hour basis, same pay as before. The company claims that it had no trouble with its workmen.

The Mechanical Orguette Company will remove from its present quarters to 227 Wabash, and in its new location will secure 52 feet of show-window front. The new store will be an elegant one. Mr. Louis C. Fuchs is the manager, and is alive to the interests of the company.

We can state authoritatively that a number of the many furniture houses on West Madison-st. are at present already contemplating engaging in the piano and organ business. We have had several important calls within a few days from members of large firms requesting particulars as to eastern piano and organ houses and approximate prices as well as requests to furnish lists of firms not yet represented here, to all of which we have acceded with pleasure.

The wareroom of John M. Smyth, on West Madison-st., is to be enlarged to double its present size. We are informed of this new step by Mr. F. H. Wheeler, the manager of the piano and organ department. The store will be a very large one after the completion of the improvements.

Adam Schaaf, 276 West Madison-st., will also enlarge his warerooms within a few weeks. Mr. Schaaf sells the Vose, the C. A. Smith, the Chase, of Grand Rapids, pianos and the Bay State organs.

E. T. Root & Sons are dealers in musical merchandise. The senior member of the firm is the founder of the house of Root & Cady. His two sons, together with Mr. William B. Thompson, formerly with J. Howard Foote, are interested with him. Mr. Thompson's trade went with him when he left Foote.

Safford & Sons, on West Madison-st., are manufacturing pianos and will soon be heard from.

S. Straus, 60 West Madison-st., has quite a stock of pianos and is selling the Chicago Cottage Organ and the Bentley organs made in Freeport, Ill. Mr. Straus intends to enter the piano business on a large scale and will soon enlarge his present store.

A delegation of one hundred and fifty students of music from Brown's College, Valparaiso, Ind., visited Chicago last Friday. They filed into Lyon & Healy's all desirous to see the ele—the Lyon, but the Lyon was in New York. Each one was supplied with a neat roll of music by the firm and departed in high glee.

THE MUSICAL COURIER is a welcome guest among the musical people of this city. The trade especially takes intense delight in reading its "newsy" and crisp columns and the intelligent manner in which trade subjects are handled. We are more than delighted with the reception given to our enterprise and feel that we have done a valuable duty to the trade at large by establishing this branch office here in Chicago.

There is a big boom in sight with Hallet & Davis pianos. Emil Liebling, the well-known pianist, is in love with these pianos and is doing his utmost to impress the musical world here of their value. A large lot of Hallet & Davis pianos has been sold within the past sixty days

in Milwaukee, which is Kimball's territory for these instruments.

Although this is said to be the headquarters of stenciled pianos, nevertheless the great bulk of pianos sold here are instruments with their legitimate names on the nameboards.

Estey & Camp are doing splendidly with the Estey up-rights, but cannot get them fast enough. The instruments are elegant in design and have a tone which is surprising for its power and purity. The Estey piano is one of the pianos of the future.

THE MILLERS.

A FEW days ago Mr. Henry F. Miller, President of the Henry F. Miller & Sons' Piano Company, Boston, Mass., stated to several gentlemen that he had noticed that during the past year, on several occasions, articles or notices had appeared in the columns of THE MUSICAL COURIER, and that between the lines of the same he or his firm had seen an animus against his company. The record or file of THE MUSICAL COURIER during the past year is hereby offered to Mr. Henry F. Miller and his company, and if he or the company is able to point out one statement which can be construed to contain, either directly or by implication, anything deleterious to the Miller piano or the Henry F. Miller & Sons' Piano Company, we, the editors of THE MUSICAL COURIER, hereby agree to donate and present one hundred dollars to any charitable institution in Boston, to be selected by the Henry F. Miller & Sons' Piano Company.

BLUMENBERG & FLOERSHEIM.

Karl F. Witte on English Language.

Editors Musical Courier:

IN your interesting No. 11 of March 17 (which Rud. Ibach Sohn's interests in Italy have kept from me till now) you quote, under the eulogistic heading of "Fun," the Buffalo Times as irreverently pronouncing the popular American phrase "Bully for you" to have been taken from German opera. But perhaps it may interest one or the other (or both) of your readers to learn how this equally pregnant and elegant phrase really did originate. During the "late unpleasantness" between the North and the South, a green German private in a Pennsylvania regiment, who had somehow or other distinguished himself, was to be rewarded before the whole front by the commander's daughter stepping up to him and, with a few nice appropriate words, such as only a young boarding-school miss can say upon such an occasion, pinning a medal or a bunch of laurels or some other valuable onto his valiant breast. Well and good. After the beautiful and accomplished young lady, with becoming blushes, had neatly performed her part of the ceremony, everybody naturally expected the soldier to thank her in a few fervent words, like, for instance: "Fairest lady, this hour will be forever engraven in rosiest letters upon the faithful tablets of a heart that beats for this glorious country and her loveliest daughter in equal halves," or something to that purpose. But, alas! The poor devil had left Faderland only a few weeks before, and his vocabulary was as limited as the intricacies of the young lady's maiden speech seemed unfathomable. So he could not for his life find a fitter expression for the climax of his beatitude than the expressive, rather than æsthetic, adjective "bully" (which old Webster even spurns as "low"), and since he had no other preposition at his command than "for" to connect his ecstasy with the beauty before him, he commenced to grin like a basket of chips to prepare her for his eloquence, and then and there, boldly and audibly, spoke for the first time the imperishable words:

"Bully for you, Miss —."

To the uninitiated it really is a matter of wonder with what little English one can get along in America. When I came there first I was told I needed but two phrases for every-day conversation, viz., "Let's have a drink" or "you be d—d," as the case might be; and, actually, I have had many good friends there, all my intercourse with whom might have been strictly confined to the above two phrases without the slightest detriment to our mutual understanding.

Yours truly,

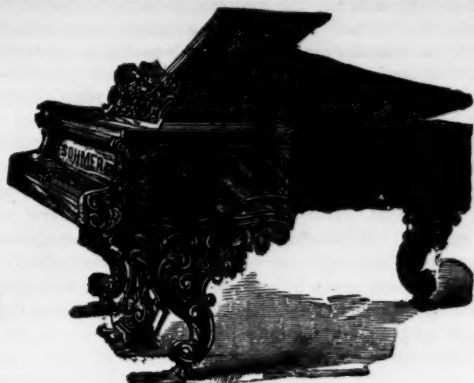
K. F. W.

BARMEN, May 12, 1886.

—Mr. E. W. Tyler, the Boston representative of William Knabe & Co., the large Baltimore piano manufacturers, has been instrumental in introducing Knabe pianos in some of the leading Boston and New England households and among some of the best musical people of that section.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

CARL MAND
BY SPECIAL APPOINTMENT
PIANOMANUFACTURER
TO THE
ROYAL COURT AND TO HER MAJESTY THE EMPRESS
OF GERMANY
COBLENZ, GERMANY.

1866 DÜSSELDORF First Prize for overstrung Grands.
1866 DÜSSELDORF First Prize for overstrung Cottages.
1861 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1864 LONDON Member of the Jury, not competing.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1866 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jaell, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

J. PFRIEMER,
PIANO-FORTE
HAMMER & COVERER,
Grand, Upright and Square.

FACTORY AND OFFICE:
229 East 22d Street, New York.

THE CELEBRATED
WEAVER
Parlor and Chapel Organs.

Agents wanted in every State and Territory. First-class instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the
WEAVER ORGAN AND PIANO CO.
FACTORY: YORK PA.

KRAKAUER
BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000
NOW IN USE.

THE TRADE LOUNGER.

THE following pianists and pianos will be heard in solo performances at the coming meeting of the Music Teachers' National Association, which begins on June 30, in Tremont Temple, Boston:

Chickering piano..... Arthur Foote.
Hallett & Davis piano..... Edmund Neupert.
Wm. Knabe & Co..... Carl Faeltien.
Miller piano..... Dr. Louis Maas.
Steinway piano..... W. Waugh Lauder.
Many other pianists will be heard in ensemble play, but the above five performers are expected to give solo performances.

The Savannah Times of May 24 contains an advertisement of the Ludden & Bates Southern Music House, of that city, in which it is announced that bargains in pianos can be secured by purchasing from that concern.

As samples of these bargains the Ludden & Bates concern names, among other pianos, this: Ludden & Bates Upright (new), \$275. That concern admitted to us that it was not manufacturing pianos. Now, how can it call a piano "Ludden & Bates" if it does not manufacture? Simply by stenciling the piano; that is, buying the piano and putting on its name-board the words "Ludden & Bates." But such a piano is not worth \$275. The purchaser is ignorant of the origin of the piano, and it may be a bargain only at \$125. In fact, the regular stencil piano which is made for the purpose of stenciling any name on it costs about \$125. To advertise it for \$275 and call it a bargain is nothing more or less than unadulterated impudence and must constantly be exposed. Persons in and about Savannah who intend to buy pianos should be informed that a stencil piano is not worth more than about one-half of \$275.

P. L. Horner has been on the road some weeks, selling S. G. Chickering pianos for Harwood & Beardsley, Boston, who are the manufacturers of the S. G. Chickering piano. He was gone four weeks and sold twenty of those instruments. Such an exhaustive order virtually cleaned out the factory, and Mr. Horner's services were dispensed with, as the firm had no need of a salesman until the twenty pianos referred to were delivered.

H. S. Makie & Co., of Rochester, N. Y., took six of these S. G. Chickering pianos in order to compete with J. W. Martin & Brother, of the same city, who are the regular Chickering agents. Mr. Horner also accomplished a similar elegant manoeuvre in other cities besides Rochester.

The Hardman piano has secured a firm foothold in Boston since C. C. Harvey & Co. have taken the agency and opened the large and handsome warerooms on Tremont-st. This house is also advertising the Hardman piano in a characteristic fashion, and calling attention to details of construction, and also to advantages found in the Hardman piano which make the instrument attractive. The Hardman piano is to-day one of the best selling instruments for large and active dealers, and I do not believe that any but the most energetic houses in any territory are allowed to hold the agency for those pianos for any length of time. There is something rich and elegant about Hardman cases; while they appear solid they are not overburdened or heavy; while they are embellished they are not weighted down by superfluous ornamentation, in fact they are graceful in outline and highly attractive in appearance.

The description of styles of Weser Brothers is a large sheet on which are printed five cuts and some comment upon the Weser pianos. No one can doubt that Weser Brothers are doing the proper thing when they praise their own manufacture and state their new and improved scale piano is "considered one of the finest." Who would make such a statement if Weser Brothers did not? The point about the advertisement, however, is this statement: "Case factory and polishing department, Thirty-seventh street, near Ninth avenue." I state that this is the point, for it endorses what I have frequently said, viz., that the Weser and the Swick pianos are made under the same auspices. Thirty-seventh street, near Ninth avenue, is the Swick so-called office, and in the rear is the place where Swick's casework is made; that is, both Swick's and Weser's cases are made in that building. I don't see why people should pay Weser \$120 for his style 11, when they can buy a Swick piano (same thing) for a little over \$100.

Another serious stenciling operation has come under my observation, Mr. H. Gerrish, of 147 Tremont-st., Boston, advertises as follows:

THE GERRISH PIANOFORTES.

These instruments are offered squarely upon their merits as combining the best materials, highest grades of mechanical

skill, and the most scientific construction that it is possible to secure, and they have already made a decided mark among the pianos of the day for their remarkable quality of tone, prolonged or singing vibration, elastic action, durable construction, elegant exteriors and wonderful capacity for remaining in tune.

The question here arises, "Who makes these Gerrish pianos?" There is no Gerrish piano factory, and the purchaser of a Gerrish piano is ignorant of the origin of the instrument. This is all wrong, and should therefore be exposed. A purchaser reading such an advertisement would naturally conclude that the Gerrish piano is an instrument made by a piano manufacturer who now has a piano factory in operation. But such is not the case. It is, therefore, a misrepresentation.

I am astonished that a merchant like Max Meyer, of Omaha, and who is president of the Omaha Musical Festival, should get up a presentation scene with a violinist to whom a watch was apparently presented. The people of Omaha would probably be surprised if they would ascertain that the watch was originally purchased at one of Max Meyer's stores. And what would Mayor Boyd, of Omaha, say? He made the presentation address.

"Can you conceive," asked the salesman, "an eternal vacuum, a portion of space unoccupied, an empty void, into which nothing ever enters, from which nothing can ever come, which maintains inviolate and forever its own eternal emptiness?" "I can," replied the man; "I am the printer of the *American (?) Art Journal*."

Tact Among Pianos.

THE tact and *finesse* necessary to secure and retain trade in a large establishment devoted to the sale of pianos is something to admire and to wonder at. In a city like Pittsburgh, where the most energetic and continuous rivalry exists, an amount of business tact and skill is required and practised which taxes the mental resources of the salesmen severely and can not but win admiration from the disinterested and observant beholder. The average seeker for a piano or organ enters the big establishment with a head packed full of suspicion. He has probably run the gauntlet of rival places and his faith in all pianos is pretty badly used up. What he has learned at one salesroom he has unlearned at another, and he is all at sea in the matter of pianos. To his ear all new pianos sound alike, but to his judgment is presented an array of arguments, directly opposed to one another, as he wanders from one establishment to another. To fix such a customer's wavering fancy upon one make of piano and to convince him that that particular piano is the instrument best fitted to cheer and adorn his home, calls for the exercise of the rare tact and gifts of speech which the successful piano salesman must possess. Such salesmen, like poets, are born, not made. They must be unerring judges of human nature, quick of wit and ready of speech to the highest degree. They must know by instinct whether the airs they choose in sitting before the piano inspected, are to be grave or gay, lively or severe. If the customer is of a solemn bias the piano gives forth—under the hands of the experienced salesman—such soothing old airs as find an echo in the stranger's breast. If he be a young and worldly man a waltz or reel will tickle his fancy. When husband, wife and daughter unite in the task of piano buying, then comes the tug of war for the salesman. He must meet a perfect flood of objections and small talk and beat back a threefold tide of arguments. To do this without losing his temper, and to effect a sale, and not to send the buyers forth to a rival house, is a feat which the successful salesman is expected to do, not once but as often daily as circumstances require. That he does it at all fills the beholder with admiration and the conviction that tact in the piano salesroom is a great acquisition.—*Exchange*.

The Zech Patent in Germany.

SOME weeks ago the Leipzig (Germany) *Zeitschrift für Instrumentenbau* published an article reflecting upon the veracity of Mr. Jacob Zech, the inventor, who caused us to publish a statement in THE MUSICAL COURIER in reference to the granting of his patent in Germany, which statement was the subject of the criticism in the Leipzig paper.

Mr. Zech's attorney, Mr. A. B. Smith, of San Francisco, has written the following letter to us on the subject. Mr. Smith is also general manager of the Inventors' Institute in San Francisco:

SAN FRANCISCO, Cal., May 13, 1886.

Editors Musical Courier:

Mr. Zech called on me this A. M. and showed me the article he had published in your paper; he also showed me another article published in a German paper published in Germany. To the first article I have but to say this: Mr. Zech gave you that information based upon documentary evidence sufficient to satisfy us that his German patent was safe for allowance, but no evidence that his German patent would or could not be allowed. I gave the papers certifying as to the state of his patent, and the facts, mentioned to Mr. Zech, that I had received from Germany (Berlin), with the official seals thereon of the German Patent Office, showing the condition of his patent at that time to be in a fair

way for an allowance at least, what we would term in this country as a promise of an allowance. Now, under these circumstances, you will see that Mr. Zech made his statements in good faith, which he had a perfect right to do, as it was the truth. This is more of the same dirty work which Mr. Zech has experienced with his United States patent while pending before the Patent Department, but I am proud to say he came out victorious, and so he will in his German patent. From present appearances it seems now that the same parties who tried to defeat him in this country have started an agitation in Germany to defeat him there, if possible, through a concern publishing a German paper in that country. As his attorney I have advised him to bring suit against those fellows, which I am satisfied he will. I have telegraphed for further information to my associate in Berlin. On receipt of same will transmit it to you for publication. I am surprised, indeed, that a paper that claims to be of such high order as does the paper published in Germany would be guilty of writing such an article. It was entirely uncalled for, unjust and, to say the least, infamous in the extreme.

Respectfully yours,

A. B. SMITH,

Attorney for Jacob Zech and General Manager of the Inventors' Institute.

Assignee's Notice.

ASSIGNEE'S SALE.—In the matter of the assignment of Sturtevant & Co. for the benefit of creditors.—Notice is hereby given that I shall sell at auction, by Woodrow & Lewis, auctioneers, on Tuesday, June 8, 1886, at eleven o'clock, at No. 524 West Forty-third-st., contents of a piano manufactory, pianos, cases, woods, materials, &c., assigned to me and belonging to the above estate. Particulars in catalogues.—Dated N. Y., May 17, 1886.

DANIEL P. HAYS,

Attorney for Assignee,

No. 170 Broadway, New York.

Exports and Imports.

Week Ending May 18.

<i>Liverpool</i> —		<i>Opport</i> —	
Organs, 26.....	\$1,488	Organ, 1.....	\$0.85
Organettes, 1 cs.....	50	United States of Colombia—	
<i>London</i> —		Organ, 1.....	85
Organs, 15.....	700	Central America—	
<i>Netherlands</i> —		Organ, 1.....	228
Organs, 11.....	645		
Total.....			\$3,079

IMPORTS.

Week Ending May 14, 1886.

279.....\$19,803

A GOOD CHANCE.—A good chance is now open to a manufacturer of pianos to have his pianos represented on the road by a first-class man who thoroughly understands his business. He is now traveling for an organ manufacturer and wishes to combine the two—one-half expenses and one-half the salary required.

Address—Organ Manufacturer,

THE MUSICAL COURIER,

25 East Fourteenth-st., N. Y.

ROST'S DIRECTORY

—OF THE—

Music Trade Profession

Containing 6,000 Names of Firms in the Music Trade and 4,000 Names of Professional Musicians.

JUST OUT!

Board Cover, \$3; Stiff Paper Cover, \$2.50
Will be mailed, post-paid, on receipt of price.

Address

MUSICAL COURIER,

25 E. 14th Street, New York.

OTTO FLOERSHEIM'S

Latest Pianoforte Compositions

JUST PUBLISHED BY THE AUTHOR.

"LULLABY," - - - - - 50 Cts.
"MORCEAU À LA GAVOTTE," - - - - - 50 Cts.

FOR SALE AT THE OFFICE OF

THE MUSICAL COURIER, 25 E. Fourteenth Street

—AND AT—

EDW. SCHUBERTH & CO.'S, 23 Union Square.

Twenty-six Years in the Organ Trade.

BY LEVI K. FULLER.

No. III.

ONE of the most methodical firms ever in the trade was that of Baker & Randall, of Providence, R. I., and their successors, Baker & Son. Young Baker had few equals for method and system, and in other fields has, of late years, won distinction. Some of the workmen employed by this firm were men of great skill; two brothers now living on Cape Cod possessed singular ability. Many things developed and developing in reed organs were years ago produced by this firm; novelties of all sorts were introduced by them; I mention one: two and a partial set of reeds over one valve-opening long years before any patent appeared upon that subject.

Siméon Taylor, of Worcester, patented the first knee-swell hinged to the front of an organ, and received the recognition due to his skill from a portion of the trade. He was a man of honor; his partner, Farley, was an old genius, not a great man, but an industrious person. I recall a saying of his to Deacon Estey. In 1886 Estey & Co. had adopted the plan of making organs by "day work"; Farley remarked, "Estey, I have the advantage of you; I can superintend my own tuning and inspect all the work, and know myself when it is right." Estey quietly remarked, "Our business has grown so that I can't do it all now, I am obliged to hire." With the retirement of Taylor, the business of that house seemed to stand still, and later on, I judge, a decline set in. I do not think it was sufficiently well organized for permanent growth, and in its corporate capacity the board of trustees developed considerable legislative or deliberative characteristics.

Loring & Blake were quite their opposites, especially Blake, who has been before the public now many years, and seems to have grown young with increasing age. Worcester early became prominently connected with organ making by reason of the Reed interests. Pearsons was there making and repairing instruments and Leland for years did a large trade for various makers, and Worcester County has become a musical centre of considerable renown.

It has often occurred to me that the nomenclature of organ makers was wonderfully prolix and confused, an entire absence of uniformity in technical or shop names. In Estey's an octave coupler is called a "yank," because in 1857 when Jerry Hayward invented a coupler, which bore the name of another, a workman by name of Rose observing a certain motion spoke of it as a "yank." At Hammond's one of the men gave a certain process or machine the name of "milkling." What is called a stop in one shop is called a mute in another, or a damper in another. A tracker pin is called a pitman, rod or sticker. I find that many of these names are given by patent attorneys when making out the patent papers. Any person that would give to each piece in a reed organ its appropriate name and print a vocabulary would do a good deed, get little credit and make a losing thing commercially.

Charles Austin, of Concord, was not only early in the musical-instrument trade, but was one of the earliest in developing the reed business as a separate industry. Ingalls, now of Worcester, was, I believe, for a long time his reed maker; he was always a man of peace, and has kept out of the various wars that have raged in the trade. Munroe is a man of stronger words; I never knew the exact facts concerning the invention of his reed, although I do remember that Currier, of Mason & Hamlin's, along in the sixties, when the Esteys were in their old shops, showed me the reed, saying it was their new reed, and in his most persuasive manner confiding to me the hopes that were then rising under his waistcoat, but somehow they failed to connect commercially, and Munroe has been a thorn in the flesh of the reed trade ever since. There is a pile of humbuggery in the reed business. I recall James F. Estey's coming to Brattleborough upon his retirement from the firm of A. Davis & Co., because that firm wanted to or did pay Hammond \$6,000 for his patent reed with the tongue and block all from a single piece. It afterward transpired that Arvid Dayton, of Wolcottville, and Geo. G. Hunt, of Torrington, had made them prior to Hammond.

On one occasion there was great excitement in the organ trade because all of the reeds then being sold would jingle. Patents were taken out for all sorts of reeds, some with brass rivets, others with iron rivets, one, two and three rivets, oil silk between tongue and block, shellac was tried, concave heel, cavity blocks, clasps, screws and the tongues soldered on; but all to no purpose, till one day it was discovered that the heeling was poorly done and the jingle lay concealed beneath. Other organ makers were constantly applying to Estey & Co. for assistance or advice, and I came to know why the reeds of Estey & Co. were of such recognized excellence—their machinery was better, the most perfect that could be made, everything was reduced to the finest standard and perfect work turned out at every stage. That half the reed talk is the sheerest nonsense I cannot better illustrate than by reference to the testimony of Riley Burdett when describing how sound is produced by a reed, "the friction of the air—and to other matters connected with reeds that they were with him mere" superstition—and that "a reed when placed a few inches from a valve would not speak at all." I have no doubt there was surprise when an organ was produced with a rubber tube one hundred feet long and a reed spoke as quickly and as brightly as one directly over and near to the valve. But what can be expected when a man posing as a great inventor and musical genius de-

clares that sound moves at the rate of fourteen miles a second! It was my faith in the thoughts of God, as revealed in the laws of nature and proclaimed by science, that carried me through many a weary day in the greatest lawsuit ever carried on in the music trade. I have never been able to discover that the laws applicable to reed organs violated any of the rules of science or laws of acoustics.

LEVI K. FULLER.

How I Edited a Music-Trade Paper.

ADAPTED FROM MARK TWAIN.

I DID not take the editorship of a music-trade paper without misgivings. Neither would a landsman take command of a ship without misgivings. The regular editor of the paper was going off for a holiday, and I accepted the terms he offered and took his place.

The sensation was luxurious—for a time. We went to press and I waited a day with some solicitude to see whether my effort was going to attract notice. As I left the office toward the afternoon a group of men and boys at the foot of the stairs dispersed with one impulse and gave me a passage-way, and I heard several of them say, "That's him." I was naturally pleased at this incident. The next morning I found a similar group at the foot of the stairs and scattering couples and individuals standing here and there in the street and over the way watching me with interest. The group separated and fell back as I approached, and I heard a man say, "Look at his eye." I pretended not to observe the notice I was attracting, but secretly I was pleased with it, and was purposing to write an account of it to my aunt. I went up the stairs and heard cheery voices and a ringing laugh as I drew near the door of the office, which I opened and caught a glimpse of two young men whose faces blanched and brightened when they saw me, and then they both plunged through the window with a great crash. I was surprised.

In about half an hour an old gentleman with a flowing beard and a fine but rather austere face, entered, and sat down at my invitation. He seemed to have something on his mind. He took off his hat and set it on the floor and got out a silk handkerchief and a copy of our paper. He put the paper on his lap and while he polished his spectacles with his handkerchief he said, "Are you the new editor?"

I said I was.

"Have you ever edited a music-trade paper before?"

"No," I said, "this is my first attempt."

"Very likely. Have you had any experience in the music trade, practically?"

"No, I believe I have not."

"Some instinct told me so," said the old gentleman, putting on his spectacles and looking over them at me with asperity, while he folded his paper into a convenient shape. "I wish to read you what must have made me have that instinct. It was this editorial. Listen and see if you wrote it:

Uprights should never be played; it injures them.
It is much better to use them as buffets.

"Now, what do you think of that, for I really suppose you wrote it?"

"Think of it? Why, I think it is good. I think it is sense. I have no doubt that every year millions and millions of uprights are spoiled by playing upon them, when if they had been used as buffets—"

"Buffets your grandmother! They are made to play upon."

"Oh, they are, are they?" said I. "Well, the language was intended to be figurative, wholly figurative, don't you see?"

Then this old person got up and tore the paper all into small shreds and stamped on them and broke several things with his cane and said I did not know as much as a cow; and then went out and banged the door after him, and in short acted in such a way that I fancied he was displeased with something. But not knowing what the trouble was I could not be any help to him.

Pretty soon after this a tall, sickly young man darted within the door and halted, motionless, with finger on lip and head and body bent in listening attitude. No sound was heard. Still he listened. No sound. Then he turned the key in the door and came elaborately tiptoeing toward me till he was within long-reaching distance of me, when he stopped and, after scanning my face with intense interest for a while, drew a folded copy of our paper from his bosom and said: "There, you wrote that. Read it to me—quick! Relieve me. I suffer." I read as follows, and as the sentences fell from my lips I could see the relief come, I could see the drawn muscles of his face relax and a sort of anxiety go out of the face and rest and peace steal over his features like the moonlight over a desolate landscape.

The grand piano is a fine organ, but great care is necessary in holding it into flats. The middle octave should be tuned twice as often as the other ten. It should always be kept in a warm place during the winter—as near as possible to the register. In summer time it should be stored in the cellar.

Rum and molasses is urged in New England by many piano manufacturers as far preferable to the ordinary varnish now used.

Jones & Johnson have just patented a reed organ the bellows of which is to be blown by the performer, whose back must be turned to the keys.

A workman at Brown's action factory had his nose cut off the other day, by getting it between the jack and the hammer. The hammer was very hard, which caused the accident.

In answer to an inquiry we will say that the pneumatic pipes now placed in church organs are meerschaum.

It seems incomprehensible to us why so many keys are required on pianos and organs when one key will lock each instrument if properly applied.

Old telegraph wires out of use should be secured by piano manufacturers of overstrung concert grands. The effect would be electric. (Pun.)

If you cannot sell pianos or organs, consign them to agents of other houses and then when they fail you are all right and the others are left. We heard so recently.

Just as I had finished the last trade-note about consignments the fellow rushed toward me to shake hands and said:

"There, there! that will do; I know I am all right now because you have read it just as I did word for word. But when I first read it this morning, I said to myself, I never, never believed it before, notwithstanding my friends kept me under watch so strict, but now I believe I am crazy; and with that I fetched a howl that you might have heard two miles and started out to kill somebody—because, you know, I knew it would come to that sooner or later and so I might as well begin. I read one of your trade-notes over again so as to be certain, and then I set fire to my factory and started. I have crippled several pianists and have got one agent in a grand piano-case where I can get him if I want him. But I thought I would call in here as I passed along and make the thing perfectly certain; and now it is certain and I tell you it is lucky for the agent that is in the grand piano-case. I should have killed him sure as I went back. Good-bye, sir, good-bye; you have taken a great load off my mind. My reason has stood the strain of one of your music-trade articles, and I know that nothing can ever unsettle it now. Good-bye, sir."

I felt a little uncomfortable about the crippled pianists and the arson this piano manufacturer had been entertaining himself with, for I could not help feeling remotely accessory to them. But these thoughts were quickly banished as the regular editor came in, who, on viewing the dilapidated state of things in the office, said:

"This is a sad business—a very sad business. There is the mutilated bottle broken, and six panes of glass, and a spittoon, and two candlesticks and several piano catalogues. But that is not the worst. The reputation of the paper is injured—and permanently, I fear. True, there never was such a call for the paper before, and it never sold such a large edition or soared to such celebrity; but does one want to be famous for lunacy and prosper upon the infirmities of his mind? My friend, as I am an honest man, the street out here is full of people and others are leaning out of the windows waiting to get a glimpse of you; because they think you are crazy. And well they might, after reading your editorials and trade-notes. They are a disgrace to music-trade journalism. Why, what put it into your head that you could edit a paper of this nature? You do not seem to know the first rudiments of music or of the history or tradition of the music trade. You speak of a reed-organ and an organ-reed as being the same thing; you talk of raising a large crop of octaves for the coming busy season; you talk of attaching a refrigerator to the piano to keep students cool during the hot weather; you talk of covering the hammers with iron strips to keep the felt from wearing. Your remark that clams will lie quiet if music be played to them was superfluous—entirely superfluous. Nothing disturbs clams. Clams always lie quiet. Clams care nothing whatever about music. Ah, heavens and earth, friend! if you had made the acquiring of ignorance the study of your life you could not have graduated with higher honors than you could to-day. I never saw anything like it. Your observation that the consecutive fifth as an article of commerce is steadily gaining in favor is simply calculated to destroy this journal. I want you to throw up your situation and go. I want no more holiday—I could not enjoy it if I had it. Certainly not, with you in my chair. I would always stand in dread of what you might be going to recommend next. It makes me lose all patience every time I think of your discussing overstrung pianos under the head of "Obituaries." I want you to go. Nothing on earth could persuade me to take another holiday. Oh, why didn't you tell me you didn't know anything about music or the music trade?"

Grabbing my umbrella, hat and rubbers, I replied: "Tell you, you piccolo; you drum fool; you son of a trombone. It's the first time I ever heard such an unfeeling remark. I tell you I have been in the newspaper business going on fourteen years, and it is the first time I ever heard of a man's having to know anything in order to edit a newspaper. Who write the dramatic criticisms? Why, a parcel of promoted shoemakers and apprentice apothecaries, who know just as much about good acting as I do about music and musical instruments, and no more. Who review the books? People who never wrote one. Who do up the heavy leaders on finance? Parties who have had the largest opportunities for knowing nothing about it. Who write the temperance appeals and clamor about the flowing bowl? Folks who will never draw another sober breath till they do it in the grave. Who edit music-trade papers? Men, as a general thing, who fail in the yellow-novel line, or who were brought up as office boys in a junk-store, or who made sensations as organ blowers. You try to tell me anything about the newspaper business. Sir, I have been through it from Alpha to Omaha, and I tell you the less a man knows the bigger the noise he makes and the higher the salary he commands. Heaven knows if I had but been ignorant instead of cultivated, and impudent instead of diffident, I could have made a name for myself in this cold, selfish world. I say, tra-la-la, sir. Since I have been treated as you treated me, I am willing to go. But I have done my duty. I said I could make your paper interesting, and I did it. I said I could run your circulation up thousands of copies, and I could have done so. You are the loser by this rupture, not me, you grinder. Adios."

I then left.

—The Smith American Organ Company has two scales of upright pianos ready, but will not put either on the market until after the completion of several additional experiments. The instruments promise to be excellent.

The Trade.

—N. M. Crosby, of the New England Organ Company, is at present on one of his most successful business trips.

—Why is not the Crystal name-board applied to pianos? It does away with the defacing and scratching we notice on piano name-boards.

—J. J. Lever, piano and organ dealer, Hornellsville, N. Y., and one of the best known dealers in the State, died on May 21 of heart disease.

—W. V. Sanborn, of Faribault, Minn., is enthusiastic in his praises of the New England organ, of which he has sold hundreds in his section.

—F. E. Niles, of Broadhead, Wis., has recently purchased a new building and has occupied it. He has one of the best-equipped music stores in the State.

—The Milwaukee Press Club, Milwaukee, Wis., after testing various first-class pianos, has just selected a Hallet & Davis cabinet grand upright for its club rooms.

—The paper known as *Presto*, published in Des Moines, had its plates, proofs, stereotypes, forms, &c., destroyed by fire on May 25, and the edition was consequently delayed.

—Some of the latest and handsomest styles of Decker Brothers' uprights are on sale at the warerooms of the Estey Company, Boston, where Decker Brothers' pianos occupy the front rank.

—The new large factory which the Ivers & Pond Piano Company is erecting adjoining its present factory in Cambridgeport, Mass., is under roof and will be completed within four or six weeks.

—S. C. Vanderlip, of Grenville, Wis., who bought out the piano and organ business of M. B. Cypher some time ago, is quite a lively competitor of the firm of C. R. Kirkbride, of the same town.

—Haines Brothers report business as very good, which is unprecedented at this time of the year. They sold more pianos in the month of May than they have sold in any one month in the past three years.

—At Iona, Mich., Oscar Reynolds, late of the firm of Reynolds & Son, piano and organ dealers, is in jail awaiting his trial for forgery. The firm handled C. J. Whitney and Story and Clark goods chiefly.

—Mr. David Krakauer, of the firm of Krakauer Brothers, made a month's business trip throughout the West. The Krakauer piano enjoys such an excellent reputation among its agents that Mr. Krakauer had no difficulty in taking orders for several months ahead. Six new and important agencies were also es-

tablished for the sale of Krakauer pianos, the sale of which has never before been as large as at present.

—C. D. Pease & Co. have thirty lots of ground in Fordham, and if their largely increasing business keeps on as it has been doing in the past, the firm will be compelled to build in Fordham to meet their requisite demands.

—The new firm in Kansas City, Mo., is Vincent R. Andrus & Co. Mr. Andrus was formerly with the Kansas City branch of the Smith American Organ Company, and his partner, Mr. E. A. Stevens, is a money broker. The firm styles itself brokers and dealers in pianos and organs.

—Some time ago A. H. Fischer, the music man and jeweller, at Springfield, Ill., was shot, but not mortally, by some unknown party in Springfield, supposed to be some one who is in some way mixed up with him in some of his remarkable business transactions. Some of the music houses lost largely by him.

—E. M. Clapp, retail piano dealer, 630 Washington-st., Boston, has retired from business. He is succeeded at the old stand by A. F. Rogers & Co. Mr. A. F. Rogers is the brother of Charles E. Rogers, and the Co., R. B. Richardson, is the gentleman who wound up the affairs of E. H. Jewett & Co., Boston.

—To the annual dinner of the Lockwood Press, which took place at the Union League Club last Thursday, a beautiful Chickering upright piano was sent by Messrs. Chickering & Sons, and the tone-quality and artistic workmanship of the exterior elicited genuine encomiums from the large number of literary and newspaper men present at the occasion.

—The Guild Piano Company, of Boston, is rapidly filling orders—as rapidly as possible under existing circumstances. The new catalogues, which are attracting much attention in the trade, are being mailed in all directions and will be productive of much good in the future. The name of a "Guild" on a piano is a valuable trade-mark and cannot be injured by silly newspaper talk.

—C. C. Briggs, Jr., of C. C. Briggs & Co., is in England. **ORGAN MANUFACTURERS, ATTENTION!**—A piano house located in a large city is selling quantities of pianos on a plan of its own. Organs could also be sold on that plan by the firm. Organ manufacturers desirous to make an opening and do some business with this firm can address with catalogue, B. B., care of THE MUSICAL COURIER, 25 E. Fourteenth-st., New York.

—A useful and important invention by Herr Solomon Berrer, of Stuttgart, has been brought to London. It is a pedal organ blown by a clock-work apparatus of most ingenious construction, with 16 and 8 feet reed stops which, by a movement of the foot, may be used separately or together; and the whole can be used with any harmonium or pianoforte for pedal practice. The in-

genious blowing apparatus might be well applied to all chamber organs, whether pipe or reed.—*London Musical Standard*.

—Messrs. Jardine & Son, have sent off a large two-manual organ nearly every week for the last two months. One went to the Metropolitan Church at Washington, D. C.; one to St. John's Church, Clyde, N. Y.; one to Cumberland-st. M. E. Church, of Norfolk, Va.; one to Church of the Messiah, Brooklyn; one to the Presbyterian Church, Basking Ridge, N. J., and are busy with other orders. Also rebuilding the large organ in All Souls' Church, Fourth-ave., corner Twentieth-st., this city.

—The *Montreal Gazette*, of May 21, says:

We regret to announce the departure from Montreal of our well-known and widely-respected townsman, Mr. C. C. De Zouche, who has gone South in search of health. Before leaving he sold out his interest in the firm of De Zouche and Atwater, of which he was senior partner, in order to be free and untrammelled should suitable business present itself to him in a more congenial clime. For his speedy recovery and entire success in whatever new enterprise he may engage he carries the best wishes of numberless friends.

Mr. De Zouche is at present in Baltimore.

Letter from Her Majesty's Opera Company.

MILWAUKEE, Wis., May 15, 1886.

Messrs. Hallet & Davis Company, Boston, Mass.:

GENTLEMEN—Please permit the following undersigned members of "Her Majesty's Opera Company" to add their testimonials to the already valuable collection now in your catalogue. Your Mr. Fisher has to-day called our attention to one of the improved "New Scale" Hallet & Davis upright pianos, of marvelous beauty.

It is truly a wonderful instrument, surpassing anything in the upright form we have tested in the United States or Europe. Among its chief points of excellence we find great depth, volume and richness of tone combined and rare brilliancy, clearness and perfect equality of singing (voice-like) tone throughout the entire scale, and, above all, of surprising duration, the pure and sympathetic quality of which never changes under the most delicate or powerful touch. We have at different times expressed our opinions regarding the pianos of various makes, but this is the only upright we have ever singled out for special mention. Accept, gentlemen, this expression of our sincere admiration and best wishes for your well-merited success.

SIGNOR CAO LUIGI ARDITI, Musical Director,

GIUSEPPE DEL PUENTE, Baritone,

Mlle. E. DOTTI, Prima Donna,

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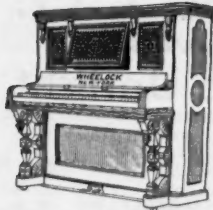
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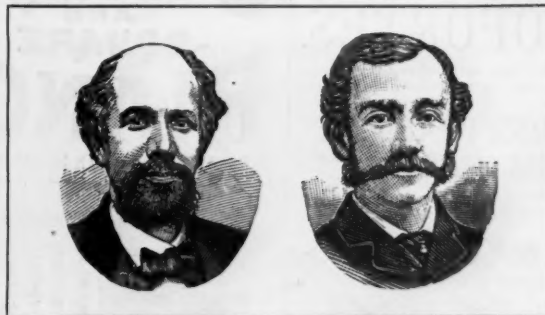
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Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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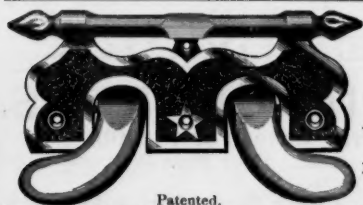
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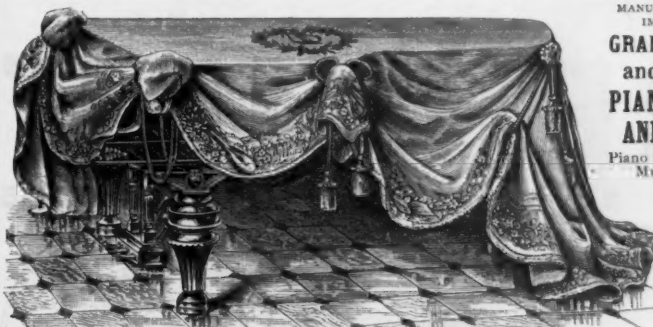
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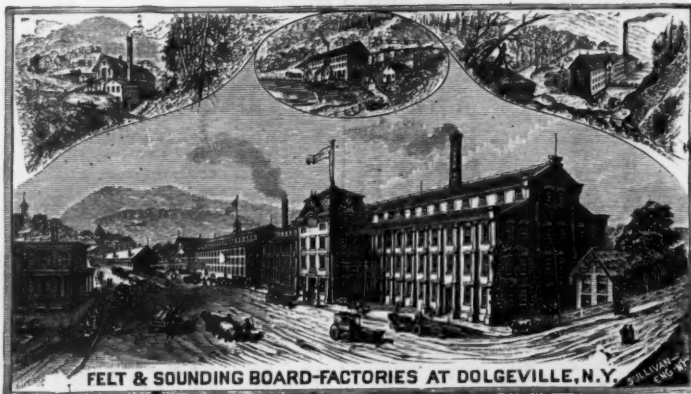


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